

MUSICAL AMERICA



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HIPPODROME PACKED AS KUBELIK PLAYS

Great Demonstration for Bohemian Violinist at His Only New York Appearance.

Every Seat Taken and 200 Persons Stand at Sunday Night Concert—Modest Altschuler's Russian Symphony Orchestra Gives Valuable Aid in Presenting Program.

JAN KUBELIK'S DEBUT OF THE SEASON, NEW YORK HIPPODROME, Sunday, November 10. The program:

1. Tone Poem—"Firlander"Sibelius Orchestra.
2. Concerto, A Major, Op. 45.....Sinding Allegro energico, Andante, Allegro giocoso. Kubelik.
3. a BerceuseJaernfelt
b Mopak-Russian DanceMusorgski
c In the Aul.
d March of the Sardar.....Ippolitow-Ivanow Orchestra.
4. a Romanze, G Major.....Beethoven
b HavanaiseSaint-Saens
Kubelik.
5. March SlavTschaikowsky Orchestra.
6. Witches' DancePaganini
Kubelik.

Ludwig Schwab, Accompanist.

The New York Hippodrome has a seating capacity of 4,800. When the fact is recorded that more than 5,000 men, women and children crowded into the great auditorium last Sunday night to hear the only local recital by that noted violinist, a fair idea may be gained of his "drawing power." Tumultuous applause was the order of the evening and this means that the Bohemian virtuoso made a profound impression. A member of Daniel Frohman's staff is responsible for the statement that the receipts were nearly \$6,000—a record-breaker, to be sure.

Lovers of violin music had every reason to be delighted over the wonderfully finished work of the soloist, who combines a prodigious technical facility with an abundance of musical eloquence—an exquisite quality of tone, which he produces so naturally and unconsciously that his playing makes a marked appeal. Especial credit is due Modest Altschuler and his Russian Symphony Orchestra for the spirited performances that rounded out the evening's program.

Referring to the interpretation of the Sinding Concerto, Mr. Krehbiel says in the *Tribune*: "Kubelik played it with marvellous spirit, as it appealed to his sympathies. He has never played here more brilliantly, and, we are tempted to say, never so well as he did last night. He has grown prodigiously in an artistic sense since he was first heard here six years ago." In the *Times* Mr. Aldrich declares "few have the power of so ravishing the senses with the sheer beauty of his tone, the charm of his cantilene, the elegance and ease with which he masters all the technical difficulties of what he is playing so that they no longer suggest themselves as difficulties. Octaves, thirds, and sixths drop from his instrument in a tone of honeyed sweetness and oily smoothness; not a large tone, but one of indescribable roundness and purity; his runs and passages of all sorts are as pearls from his hands."

Mme. Von Niessen-Stone will be the soloist at Frank Damrosch's Young People's Concert in Carnegie Hall Saturday.



FEODOR CHALIAPINE

Heinrich Conried's New Russian Basso—He Makes His Debut Next Wednesday in Boito's "Mefistofele," in Which He Is Represented in the Above Portrait.

Caruso, Farrar and Scotti Arrive.

Enrico Caruso arrived in New York Wednesday forenoon, and despite rumors to the effect that an attempt would be made by the Immigration Bureau to bar him on account of the monkey-house incident, he stepped from the *Oceanic* unmolested, armed, it is said, with papers from the Italian Government, covering any possible hindrance to his entrance here.

On the same boat was Geraldine Farrar, another of Heinrich Conried's singers, who again took occasion to deny the truth of reports printed in one of the daily papers about her views on American artistic standards. She also denied that she was engaged to marry Signor Scotti, who was also a passenger on the *Oceanic*.

Big House for Gadske in Chicago.

CHICAGO, Nov. 11.—Johanna Gadske entertained an audience that overfilled the seats in Orchestra Hall yesterday afternoon so that a number of extra sittings were placed upon the stage. Her advance artistically was manifest in a program that was at once dignified in its context and beautiful in its balance. She sang six songs from Schubert; a second group of seven songs by Franz, and a miscellaneous collection by native composers, in which there were three by Frank La Forge, who furnishes her such superb accompaniments. The reception accorded the distinguished dramatic soprano was one of unusual warmth and resulted in her immediate engagement for another Sunday concert in this city. C. E. N.

SEMBRICH IN ANNUAL NEW YORK RECITAL

Carnegie Hall Crowded as Usual to Hear Popular Artist in Wide Range of Songs.

Many Colleagues, Teachers and Students in the Audience—American Composers Represented on Program—Isidore Luckstone Once More the Accompanist.

MARCELLA SEMBRICH'S SONG RECITAL, CARNEGIE HALL, NEW YORK, NOV. 12.—The program:

- "Se Florindo e fedele" (Arietta)Alessandro Scarlatti
"Rose, wie bist du reisend" (Romance)Ludwig Spohr
"Quel ruscelletto" (Canzonetta).....P. D. Paradies
"Oh Sleep! why dost thou leave me?" (from "Semele").....G. F. Handel
"My Lovely Celia" (Old English).....George Munro
"The Mermaid's Song".....Joseph Haydn
"Gretchen am Spinnrade"Franz Schubert
"Liebe schwärmt auf allen Wegen"Franz Schubert
"Wiegenlied ("Schlafe, schlafe")Franz Schubert
"Liebhaber in allen Gestalten"Franz Schubert
"Röselin, Röselin" }Robert Schumann
"Widmung" }
"Wie Melodien zieht es" }Johannes Brahms
"Botschaft" }

"Allerseelen"Richard Strauss
"Rose-red the light" (in Russian)A. Gretschaninow
"But lately in dance I embraced her" (in Russian)A. Arensky
"Motten"Felix Weingartner
"Keine Sorg' um den Weg"Joachim Raff
"Love has wings"James H. Rogers
"Love in May"H. W. Parker
"Elle et moi"Mrs. H. H. A. Beach

The song artists of sufficient drawing power to fill Carnegie Hall can be counted on one hand, with two or three fingers to spare, but that Mme. Sembrich belongs to the elect of the gods was once more demonstrated on Tuesday afternoon by the crowd that attended her annual New York recital, which is regarded as a feature of the official opening of the Metropolitan music season. Scores of professional singers, and teachers and students of the vocal art were in the audience, which further illustrated the exceptionally large social clientèle of which this songstress can boast. The applause throughout the afternoon was of the most enthusiastic nature, several of the program numbers had to be repeated, after each of the three parts into which the recital was divided—old arias and songs, classical German *Lieder* and miscellaneous modern songs—encores were demanded and granted, and at the close the familiar finale of her recitals was again enacted when Mme. Sembrich removed her gloves, sat down at the piano and sang Chopin's "Maiden's Wish" in Polish, to her own accompaniment.

Her pretty airs and graces were none the less effective for being familiar, and the house kept up an accompaniment of approving applause while the artist, relieving the ushers of the armfuls of floral trophies with which they descended upon her after the second group of songs, transformed the grand piano into a flower garden in which color ran riot. The personal and professional popularity was attested also by the long queue of fellow-artists and lay admirers that lined up to greet her when she left the platform at the close of the recital.

To say that Mme. Sembrich is a past-mistress of the art of vocalization is but repeating an oft-told tale, and on Tuesday her inimitable, violin-like legato, the *finesse* of her phrasing, and her scintillating fluency in florid passages were, as usual,

(Continued on page 4.)

MAUD LEEKLEY'S SUCCESS IN ITALY

American Prima Donna Adding to the Laurels She Won in This Country.

When Legrand Howland, the American impresario and composer, took his company of singers to Italy last Summer for operatic performances, he gave audiences in that country a decided surprise by introducing Maude Leekley, known there as Madelon Duryea. Cable reports and private letters received from over the seas indicate that Miss Leekley has won triumphs which exceeded the hopes of even her most ardent admirers in this country.

About six years ago this same prima donna sang *Carmen* in Pittsburg; Calvé and Nethersole had both been there a few weeks before she opened with the "Boston Lyrics" and the local critics declared she was equal to both and that some of her scenes surpassed those of the other stars. She sang a season of grand opera in Honolulu with the same company, and was the toast of the island, having been entertained by John Crimmins, prime minister at that time.

Miss Leekley received many beautiful gifts from the people there in appreciation of her work. Upon leaving the island she received thirty lays of flowers and departed amid the cheers of over a thousand people.

Miss Leekley became prima donna contralto of the Tivoli Italian Grand Opera Co., of San Francisco and later prima donna of the Bostonians. She then went to Paris to study, remaining nearly three years.

She has had six years of experience on the operatic stage, after graduating from one of the leading American Conservatories, winning high honors in harmony and counterpoint. A thorough French scholar, she speaks the language fluently, and critics are enthusiastic in praising her vocal attainments. One declares:

"Miss Leekley possesses a pure contralto voice of perfect evenness from the lowest to the highest note. Her voice is of such an unusual quality that I can without hesitancy call it phenomenal. Miss Leekley not only possesses a really great voice, but an equally great temperament and it is safe to say that she will be numbered among the great artists of the world."

This Winter Navaro audiences will



MAUDE LEEKLEY

An American Singer Who Has Achieved Marked Success Abroad

hear her as *Carmen* on three occasions, she having been engaged to sing at the Municipal Opera House in that city. She has a very flattering offer to return to America next season, though it is not certain she will accept.

OPERA SINGER SUES.

Eugenie Boner Wants \$10,000 as Result of Auto Accident.

Papers have been filed in the Supreme Court in a suit brought by Eugenie Boner, formerly a singer in grand opera and concert and now a teacher of music, to recover \$10,000 damages from Mr. George V. Sloat, a wealthy resident of Southampton, L. I.

Miss Boner charges that on September 9 she was knocked down and run over by Mr. Sloat's automobile in front of her home, at No. 330 East Fifteenth street. In an answer to Miss Boner's complaint, Mr. Sloat denies that it was his automobile which injured her.

Grace Day, a student at the Ithaca Conservatory of Music, went to the piano in the classroom one day last week to play. She completed one page of music and turned to the next, but could not read it. She had been stricken blind. Doctors said her loss of sight was due, probably, to tetanus, with which she once suffered. Her home is at Ridgeway, Pa.

DVORAK'S MUSIC BY DAMROSCH PLAYERS

New York Symphony Gives Second Sunday Afternoon Concert—Sassard Sisters Sing.

SECOND SUNDAY AFTERNOON CONCERT, NEW YORK SYMPHONY ORCHESTRA, CARNEGIE HALL, November 10. The program:

Carneval Overture.....Dvorak
Symphony. "From the New World."

No. 3, in E minor.....Dvorak
Duets for Soprano and Contralto..Dvorak

"Echoes from Moravia."

1. The Fugitive.

2. The Bird.

3. The Slighted Heart.

4. Parting Without Sorrow.

5. The Ring.

Virginia Sassard,

Eugenie Sassard.

a. Larghetto. } from Terzetto for two

b. Scherzo } Violins and Viola,
Dvorak

Two Slavonic Dances.....Dvorak

A heavy downpour of rain acted as a prelude to Walter Damrosch's second Sunday afternoon concert this season, but the "regulars" were on hand just the same, and it may be safely said that no one was disappointed in the program, composed entirely of Dvorak numbers. Even those who hold in disdain a one-man program found much to be pleased over in the selection Mr. Damrosch had made. The familiar "New World" symphony was played remarkably well, the woods and brasses displaying a proficiency that won the appreciation of sensitive ears. The exquisite pianissimo effects in this number, as well as in the Slavonic dances that closed the program, were given beautifully.

In presenting the Misses Sassard as soloists, Mr. Damrosch departed from the beaten path. The two young women sang the group of Dvorak duets daintily and with a nice appreciation of their charming lyric qualities. In enunciation, however, their work left much to be desired.

PIANIST SUES EDITOR.

Moriz Rosenthal Sues Marc A. Blumenberg for Libel and Claims \$100,000 Damages.

Moriz Rosenthal, an Austrian pianist, who was in this country last season, has commenced an action against Marc A. Blumenberg, editor of a musical paper, for libel. The pianist claims \$100,000 damages. Mr. Rosenthal, who is now in Berlin, cabled his attorneys in New York to bring suit. The papers were served on Mr. Blumenberg last week.

The suit is based on certain statements made in Mr. Blumenberg's paper, regarding a contract Mr. Rosenthal was said to have had with a piano firm of distinction in this city. Mr. Blumenberg's paper first printed a laudatory article on Mr. Rosenthal, in regard to this contract, but later took back what it had said, on the ground that it had been misinformed. It also charged Mr. Rosenthal with being the author of the misinformation, and with deliberately deceiving the paper, in order to boom his value in the piano market. It is on this charge that Mr. Rosenthal has brought suit.

A feature of a music hall burlesque that is making London laugh is the appearance of "Mona Yellba, the marvellous Australian soprano."

PEOPLE'S SYMPHONY AUXILIARY CONCERT

Bispham Sings for Club Before Large Audience in Cooper Union Hall.

Cooper Union hall was crowded to the doors on Friday night of last week, when David Bispham, that sterling artist who is playing so conspicuous a part in the present season of music, was the guest of the Auxiliary Club of the People's Symphony Concerts.

It was the first time that Mr. Bispham had appeared with this progressive organization, and as a result of the announcements spread by Miss A. Lenalie, manager of the concerts, not only the regular patrons of the concerts, but a large number of strangers were attracted to the East Side hall.

Mr. Bispham selected his program well. He began with the familiar "Erl König" of Schubert and continued with songs in English, giving Meyerbeer's "The Monk," Schumann's "The Two Grenadiers" and Mr. Damrosch's "Danny Deever," which of course, received enthusiastic applause.

Carl Loewe's compositions took up the second part of Mr. Bispham's offerings, among the numbers being "The Deserted Mill," "Tom the Rhymer," "Edward" and the "Wedding Song." As usual, when Mr. Bispham sings, Harold O. Smith played the piano accompaniments in his highly creditable manner.

Le Clair's C minor concerto for piano and violin was performed brilliantly by Henry P. Schmitt and Schubert's Octet in F major, opus 166, was the work selected by the club itself. A visit to one of the concerts given in this course would agreeably surprise many of New York's veteran concert-goers who have not yet become acquainted with the work being done by Franz Arens's forces. The presence of so large an audience at a concert designed along educational lines is the most effective commentary upon the excellence of the performance.

TONKUNSTLER SOCIETY CONCERT.

August Walther, William Graefing King, Otto Fischer, and Ernst Stoffregen Perform.

The Tonkünstler Society gave a recital in Brooklyn on the evening of Tuesday, November 12. August Walther played Beethoven's C major Sonata and Otto L. Fischer, William Graefing King and Ernst Stoffregen rendered Dvorak's trio for piano, violin and cello.

Edna Phebe Smith, accompanied by Walther Haan, sang soprano solos by Brahms, Schumann, Schubert, Tchaikowsky and Haydn.

Women's Philharmonic Club.

The Women's Philharmonic Society, Amy Fay, president, gave a concert Wednesday evening, November 6, in the Chapter Room of Carnegie Hall. The artists on this occasion were Charles Stone Wilson, Mme. Elfriede Stoffregen, Helen Niebuhr and Theodor Gerdohn, Josephine Bates and Miss Collins acted as accompanists.

Berlin is to hear Massenet's "Thérèse" this month for the first time. It will be produced at the Royal Opera, at the Kaiser's command.

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KUBELIK CERTAIN HIS CHILDREN HAVE MUSICAL TALENT

Famous Violinist and His Wife Express Various Opinions to "Musical America" Representative.

Accompanied by his very pretty wife and by a secretary who is as large as he is diminutive, Jan Kubelik is in New York preparing for one of the longest concert tours he has ever undertaken. After he has covered America he will go to Australia, and altogether it will be nearly a year before he sees his interesting family of four little girls again in his home in Bohemia.

Mr. Kubelik is convinced of three things: That the air in New York hotels is too hot and too dry, that Katherine Goodson is perhaps the best of women pianists and that his children are possessed of the musical temperament.

"Many persons," he said, "make a success in one city or in one country but Miss Goodson seems to 'make good,' as Americans say, everywhere. I say she is the best pianist, but perhaps I should say, she is my favorite. I am going to New Zealand later, but as Madame Carreño has already left there, I understand I shall be too late to hear her.

"I have been playing a great deal abroad, but on the steamer my violin was altogether silent. I didn't intend that it should be after I had been asked to play at a concert, but, unfortunately, at the last moment I had to succumb to sea-sickness and the music went on without me."

Kubelik asserts that his children are flourishing. "Two of them are twins," he said in his rather quaint way, "and the other two are singles. And they are musical, too. They are interested in music. They sing when I play on the piano, and really they have good ears for tune, for when I change the tune they know it immediately. They make quite a little choir."

All that has been said about Mrs. Kubelik's prettiness is eminently true, but enough hasn't been written of her charm. She speaks very grammatical English, but seems afraid to trust herself in the strange field and smiles, as if depreciatingly at herself whenever she answers a question in that tongue. And it needed a bit of persuasion before she would part with a fascinating picture of herself and two of her children taken by her husband on the lawn of their home.

"I like to travel, and so it isn't any hardship for me to be with my husband," she told me. "Of course we can't have the children along and we miss them very much—more, I am afraid, than they miss us, for they are with my people who think nothing they do can be wrong. I like your country—it has such big distances and the people seem to be so friendly."

It is one of Kubelik's opinions that the musical tone of America has risen very greatly in the last five years. He says that is the general idea in Europe, and that nowadays the United States is not looked upon as a place to which the indifferent artist can come and merely because he or she has a strangely-spelled name and is labelled with a foreign lineage, can arouse enthusiasm and bear away the good shekels of the alleged music-loving masses.

"It is more and more being realized," he said, "that Americans have a discriminating taste and that they demand as high a standard of art as any of the countries which used to be held up as possessors of the 'true musical atmosphere.'"

"I am most glad that I seemed to make an impression on Americans, which has led to my large number of engagements here this Winter. Knowing what must be given them to please them, I do not take their requests to hear me play as any light compliment.

"From all reports the demand for music—much more music—than ever before, is not confined to the United States, al-



MME. KUBELIK AND THE TWINS

This Interesting Picture, Published Here for the First Time, Was Taken by Kubelik Himself before His Castle, Bychor.



MME. KUBELIK.

though the amount of which you seem capable of absorbing is so tremendous. For they say that Australia has awakened also and that all the cities there have developed remarkably large music publics. After my tour here I shall go there and also to New Zealand. Music is truly growing more and more universal—or at least the peoples of far lands are appreciating the fact that its appeal is confined to no country or to no nationality."

"Don't forget to send me back the picture of my babies," said Mrs. Kubelik—or "Madame" as her husband calls her—as I left. "They're not with us, you see, but we like to look at their faces on the photograph."

LEE.

JAN MUNKACSY'S DEBUT.

'Cellist Appears with Other Artists at Mendelssohn Hall.

The audience was friendly and enthusiastic which greeted Jan Munkacsy, the 'cellist, on the occasion of his debut in America, in Mendelssohn Hall, on Saturday evening. He was assisted by Finita De Soria, soprano, and Julius Schneidel, pianist. The program was interesting and if applause stands for anything, the three artists made a great success.

The program follows: Concert in D major, P. Stojanovits, Mr. Munkacsy; "Batti, Batti, O Bell Massetto," Aria from "Don Giovanni," Mozart, Finita De Soria; Hungarian Rhapsody, No. 4, Liszt, Julius Schendel; Sonata, No. 1, Schumann, Mr. Munkacsy; "Voci di Primavera," J. Strauss, Miss De Soria; "Chant d'Amour," S. Stojowsky, "Spinning Song," Mendelssohn, Mr. Schendel; "Witches' Dance," Paganini, Mr. Munkacsy.

Mme. Linde Sings in Halifax.

Boston, Nov. 11.—Reports received in this city show that Mme. Rosa Linde, the noted contralto, made an extraordinary impression on her audience last week at a recital in Halifax, N. S. It was one of her most successful engagements thus far this season. In the review of the concert, the Halifax Chronicle said: "The singer has a marvelous contralto voice, of wonderful range and beauty—bright and dramatic. Her articulation and pronunciation were charming, and all through Mme. Linde showed herself an artist thoroughly able to please. She made friends with her audience after the first number, and will be warmly welcomed should she return to Halifax."

D. L. L.

Several compositions by Fritz Delius, the English composer, whose piano concerto in C minor was recently performed for the first time at one of the Promenade Concerts in London, will be heard at the concerts to be conducted in London by Fritz Cassirer at the end of November.

FIRST OF BISPHAM'S GROUP OF RECITALS

Several Songs by Americans on Program Presented in New York.

The first of a series of three song recitals by David Bispham was given in Mendelssohn Hall, New York, on Thursday afternoon of last week. The program:

Pur Diceste Lotti
Separazione (Arranged by) Sgambati
Vittoria! Vittoria! Carissimi

Mr. Bispham.

Odin's Ride Over the Sea }
The Innkeeper's Daughter } Carl Loewe
The Deserted Mill }
Tom, The Rhymer }

Mr. Bispham.

Waltz Caprice—"Man Lebt Nur Einmal." Strauss-Tausig

Mr. Harold O. Smith.

In Der Nacht E. Lassen
Waldeggesprach A. Jansen
Wie Glänzt Der Helle Mond C. Sinding
Stelldeichlein (Am Waldteiche, or Nur Wer Die Sehnsucht Kennt) Hans Sommer

Mr. Bispham.

Faded Spray of Mignonette Ernest Schelling
Killekrankie H. H. Wetzler
The Daisy's Song Kurt Schindler
The Irish Kings H. F. Gilbert

Mr. Bispham.

As usual, Mr. Bispham's appearance in recital was the signal for the attendance of a large number of students of singing and there was nothing in the great baritone's work to disappoint his auditors.

Ernest Schelling's "Faded Spray of Mignonette," grouped with Kurt Schindler's "The Daisy's Song" on the American section of the program, called for especial note. The first of these is a lovely bit of composition with a delightful melody. Mr. Schindler played the accompaniment for his own song and here again the audience was charmed by the ingenuity of the composition. Mr. Aldrich says in the Times: "Mr. Schindler's song is a noteworthy attempt at the difficult task of adding music to verses that are in themselves music; it has an insinuating melody and a piano part of gracious form."

ADAMOWSKI TRIO PLAYS.

Opening Engagements in Medford, Springfield and Brattleboro.

Boston, Nov. 11.—The Adamowski Trio of this city met with a great success at their opening engagements in Medford, Springfield, Mass., and Brattleboro, Vt., last week. They will play at Rochester, N. Y., and at the Waldorf-Astoria in New York City this week, and will play their first engagement in Chicago, November 25.

Mme. Szumowska, the talented pianiste, and member of the Trio, plays with greater artistry and finesse than ever this season. Her enjoyable Summer abroad, and her successes in London and other places where she played have left her in the best of condition for the long season which is just beginning in this country.

D. L. L.

Establishes Concert Agency.

Karl Junkermann, who has for several seasons past directed the tours of Jan Kubelik, has established an Operatic, Theatrical and Concert Agency in London, and from now on is prepared to manage artists and book their tours in any part of the world. Mr. Junkermann has had an extended and practical experience, having arranged and directed the tours of Jan Kubelik.

"La Reine Fiammette," by Catulle Mendes and Xavier Leroux, has just been given in Prague with marked success, with two Prague favorites, Fraülein Slavikova and Herr Marak, in the leading parts.



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KREISLER'S FIRST NEW YORK RECITAL

Carnegie Hall Crowded Wednesday
Afternoon When Violinist
Appears.

FRITZ KREISLER'S FIRST NEW YORK RECITAL, CARNEGIE HALL, NOV. 13.—The program: Sonate, A Major, Handel; Sonate, G Minor, No. 1, (for violin alone), Bach; Andantino, F Major, Padre Martini; Siciliano and Rigaudon, Francois Francoeur; La Prieuse, Louis Couperin; Menuet, Niccolò Porpora; Variation, Giuseppe Tartini; Canzonetta, Dvorak; Caprice, Wieniawski; 24th Caprice, Paganini.

As large an afternoon audience as Carnegie Hall sees, with very few exceptions, throughout the usual season, gathered to hear Fritz Kreisler, that artist whose star has so steadily risen year by year, on Wednesday. It was made up in especially large part of musicians and music students, and one of the more celebrated schools of melody had a filled box, besides a large number of its pupils scattered throughout the hall. And they brought their own particular scores and followed the player rustlingly.

Kreisler has gained a broader and even more majestic style than he possessed when he was last heard here and his program was an especially worthy one, its body being made up of the sterling material of Bach and Handel, Padre Martini and Porpora and others of the old pure school, all of which was interpreted in a manner which proves that this splendid violinist desires to be judged first as a musician; after that as a virtuoso. But he showed that even Paganini's display work has no terrors for him.

Few, except professional violinists, could have comprehended the great difficulties which Kreisler overcame in the Bach Sonata. Art in concealing art was here exemplified.

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ONE WEEK AT THE MANHATTAN

Wednesday, Nov. 6—"La Damnation de
Faust": Mme. Jomelli; MM. Renaud,
Dalmores, Crabbé.

Friday, Nov. 8—"La Gioconda": Mmes.
Nordica, De Cisneros, Gerville-Réache;
MM. Zenatello, Ancona, Didur, Ven-
turini, Fossetta.

Saturday, Nov. 9—"Matinée—"Carmen":
Mmes. Bressler-Gianoli, Borello, Tren-
tini, Giacomini; MM. Dalmores, Crabbé,
Gilibert, Daddi, Mugnoz, Reschiglian.
Evening—"Il Trovatore": Mmes.
Jomelli, De Cisneros, Zaccaria; MM.
Albani, Ancona, Mugnoz, Venturini.

Monday, Nov. 11—"Aida": Mmes. Nor-
dica, De Cisneros; MM. Zenatello, An-
cona, Arimondi, Venturini.

Wednesday, Nov. 13—"La Gioconda."

Oscar Hammerstein gave Maurice Renaud an opportunity to present himself to the New York public in one of his favorite rôles by staging Berlioz's "La Damnation de Faust" on the second night of the opera season, with the eminent French baritone as *Mephistopheles*. Charles Dalmores sang *Faust*, Jeanne Jomelli *Marguerite*, and Armand Crabbé, a youthful French baritone, *Wagner*.

It was scenically an elaborate production and the chorus and orchestra, under Cleofonte Campanini's direction, gave an excellent account of themselves, but interest centered in Renaud's remarkable personation of the devil. To the opera-goer weary of the conventional devils of conventional "Faust" productions, his subtle, psychological study of a sinister, brooding "prince of evil" was a revelation. Dalmores as *Faust* was also excellent, surprising even his most ardent admirers by the increased breadth and maturity of his style, and Mme. Jomelli was a pleasing *Marguerite*.

"Carmen" on Saturday served to introduce a new *Micaëla* in Camille Borello, the possessor of a light soprano voice of attractive quality, and a singer of intelligence. The closing scene of the opera was more realistic than had been reckoned upon. By a wrongly calculated movement, Mme. Bressler-Gianoli, the *Carmen*, received a wound in the hand from *Don José's* dagger and fell in a swoon just at the proper time. The injury did not prove to be serious and, with her hand bandaged, she was brought before the curtain to receive the plaudits of the audience. An excellent impression was made by Mr. Crabbé in the rôle of *Escamillo*.

At the first popular Saturday night performance Mr. Hammerstein introduced another new tenor, Carlo Albani. He displayed a powerful voice and somewhat aggressive style and was enthusiastically applauded. Attilio Parelli, one of the new conductors, also made his debut.

On Monday "Aida," with its wealth of grateful music, next to "Carmen" the greatest popular success of the first season at this house, was revived, with Mme. Nordica in the name part. The prima donna was plainly indisposed in the early part of the performance, but as the evening wore on she recovered herself and sang with her old-time brilliancy and dramatic effectiveness. Zenatello as *Radames* sang with an opulence of tonal beauty, especially in the more robust passages, while both Mme. de Cisneros's *Amneris* and Mr. Ancona's *Amonasro* were impressive portrayals.

Fritz Kreisler Plays in Boston.

Boston, Nov. 12.—Boston had an opportunity to hear Fritz Kreisler in recital, yesterday afternoon, when the noted violinist played before a large audience in Jordan Hall. There were so many applicants for admission that many hearers were obliged to occupy seats on the stage—and this, despite the fact that within six days Paderewski and Sembrich have also drawn big audiences.

BOSTON ORCHESTRA PLAYS IN NEW YORK

Dr. Muck and His Men Give Opening
Pair of Carnegie Hall Series
of Concerts.

New York had the first opportunity of hearing the Boston Symphony Orchestra with its re-arranged personnel on Thursday evening and Saturday afternoon of last week, when the organization began its annual series of Carnegie Hall concerts. On neither occasion was there a vacant seat, and the reception accorded Dr. Karl Muck was a significant expression of the popularity the Kaiser's favorite conductor has gained in the metropolis.

The Thursday night program consisted of the first three movements of Bruckner's Ninth Symphony, of which the fourth was still far from completed when the composer died, Bach's Suite, No. 2, in E minor, for flute and strings, and Beethoven's "Leonore" Overture, No. 1. At the Saturday concert Mozart's Symphony in G minor and Beethoven's Sixth or "Pastoral" Symphony were played, Dr. Muck having learned by experience that the American music public, even the most erudite of it, does not approve of a longer program than two symphonies constitute.

If any of the orchestra's old admirers had felt that that absolute balance and perfection of ensemble that have long been synonymous with its name could not be expected so early in the season after the infusion of so much new blood as the ranks this year show, their fears were soon dispelled. It did not take long for Dr. Muck to prove beyond question that he has a better-balanced and more powerful, elastic, round-toned instrument than last year, than, in fact, any of his predecessors have had at command. And the conductor himself seems to take greater pleasure than ever in bringing out the variety and richness of the tonal beauties of this vast instrument, though never obtruding "effects" at the expense of the great purposes of interpretation.

Of the two concerts the second was the more enjoyable, from the very nature of the program. Both symphonies were read in a rarely masterful and satisfying manner, the orchestra responding unflinchingly to the conductor's least suggestion. On Thursday the program arrangement was less fortunate, as the long-drawn-out Bruckner symphony, the third movement of which has been called the composer's "swan song," failed to hold the interest of the audience, despite the authoritative performance it received. The Bach Suite, on the other hand, in which André Maquarre, as solo flautist, distinguished himself, was refreshing and delightful to the most blasé of concert-goers.

"QUAKERS" HEAR PADEREWSKI.

Great Pianist Receives an Ovation at
His Philadelphia Recital.

PHILADELPHIA, Nov. 12.—Paderewski gave his first and only concert here this season on Monday evening to a crowded house in the Academy of Music. He received a tremendous ovation—an evidence that this great player is still as popular as ever.

He seems to have acquired some new mannerisms, although these were lost sight of in his masterly interpretations. He was, perhaps, at his best in the Beethoven and Chopin numbers. The much talked of "Variations and Fugue" was perhaps a trifle disappointing, although it makes exacting demands of the performer. A long program and the usual encores were in order and altogether the concert was most enjoyable. As a tone colorist and an exponent of finger dexterity, Paderewski still remains in the front rank. S. T. R.

FIRST OF MR. BUHLIG'S EDUCATIONAL CONCERTS

Many Students Attend the Opening of
Series of Piano Recitals by
Noted Artist.

Richard Buhlig, the American pianist, who is appearing here this season under the auspices of Steinway & Sons, gave the first of a series of three recitals in Mendelssohn Hall, New York, last Saturday afternoon. This group of programs has been designed as being of an educational nature, and for this reason, perhaps, the audience last week was composed largely of students of the pianoforte.

Brahms's variations on a theme by Handel, two Schubert Impromptus, Beethoven's F minor Sonata, opus 57 (the "Appassionata") and Chopin's twelve études, opus 25, comprised the program.

This recital gave New York a better opportunity to gain an estimate of Mr. Buhlig's art than did his performance with the Philadelphia Orchestra on Election Day. It was again demonstrated that he does not belong to the sensational class; he does not strive for gaudy effects through the medium of a dazzling technique. His readings of the various works were throughout poetical and musicianly, his tone is of a beautiful singing quality and his technical facility at all times adequate.

Mme. Sembrich's Recital.

(Continued from page 1.)

as delightful as instructive. Her marvelous understanding of all phases of vocal technique was all the more imposing because of the skill she displayed in covering up as far as possible the inroads time has begun to make in the natural beauty and freshness of her voice. Not only at the outset, when she was manifestly not in her best form, but also later when she had quite recovered her normal condition, were there indications of this falling off, but her supreme intelligence and masterly delicacy caused the listener to forget momentary impressions thereof.

The recital was lengthened by the repetition of Munro's "My Lovely Celia," the two Schumann songs, the Arensky novelty, "But Lately in Dance I Embraced Her," and Rogers's "Love Has Wings," and the addition of Purcell's "Nymphs and Shepherds," Schumann's "Der Nussbaum" and, at the end, besides "The Maiden's Wish," Strauss's "Ständchen." During the afternoon Mme. Sembrich sang, in English, German, French, Italian, Russian and Polish.

Isidore Luckstone was the accompanist, and it is only necessary to say that his work in that capacity was on the same level as the achievements of the artist with whom he was associated.

Press comments: "Sembrich sang constrainedly at the outset, but by the time that Paradies's 'Quel Ruscelletto' was reached she was all her glorious self."—H. E. Krebhiel in the *Tribune*.

"Her voice had much of its freshness and beauty and richness that persist so amazingly through the years."—Richard Aldrich in the *Times*.

"Nuances innumerable and 'atmosphere' marked the various songs in a long and varied program."—The *Herald*.

"The vulgar seeker for sensations would have been bored at her performance. But musically refined and educated persons, who certainly were in the majority, were carried away by intense admiration and wonder."—The *Press*.

J. Truman Wolcott in New York.

J. Truman Wolcott, one of the best-known organists and composers of the Middle West, was in New York early this week and as a result of a conference with Tali Esen Morgan, his new oratorio, "Hezekiah," will be performed by the latter's choral forces during the coming winter.

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Mme. De Braniska,	Mlle. Zarad.	Mlle. Colombatti,	Mlle. Straus.	M. Paoloni,	M. Torre,	M. Frascona,	M. Zara.	M. Fannelli,		
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REPERTOIRE: Aida, Barbiere Di Siviglia, Carmen, Cavalleria Rusticana, Don Pasquale, Elisir D'Amore, Faust, Il Trovatore, I Pagliacci, La Traviata, La Juive, Lohengrin, Lucia Di Lammermoor, Marta, Otello, Romeo et Juliette, Rigoletto, Tannhäuser.

Opened Monday, November 4th, 1907, at International Theatre, Chicago, Ill.

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GEORGE W. PROCTOR'S RECITAL.**Boston Pianist Gives Delightful Interpretations of Chopin's Music.**

BOSTON, Nov. 12.—George Proctor, the well-known pianist of this city and member of the faculty of the New England Conservatory of Music, gave the following interesting program at his first recital of the season in Jordan Hall last evening: Schumann's Humoreske, op. 20; Chopin's Etude, Berceuse, Waltz in A flat and Fantasia in F minor; Debussy's Toccata in C sharp; Arensky's Prelude, op. 63, No. 1; Chadwick's "Le Ruisseau" and Liszt's Polonaise in E major.

Mr. Proctor's playing of the Chopin group was particular deserving of mention. It is doubtful if Mr. Proctor has an equal in this city as an interpreter of Chopin. His playing of the "Berceuse" was beautiful and he was obliged to play an encore after the "Fantasia."

Much interest was taken in the composition of George W. Chadwick, the director of the conservatory, which Mr. Proctor played with true artistic instinct.

D. L. L.

Marie de Rohan in Chicago Again.

CHICAGO, Nov. 11.—Marie de Rohan, dramatic soprano of this city, who but recently returned from operatic successes at Genoa and Milan, has been engaged to appear with the Italian Grand Opera Co. at the International Theatre. She will appear as *Violetta* in "Traviata" on the evening of November 18, and matinee of November 23.

C. E. N.

A NEW CHORAL SOCIETY.**New Albany, Ind., Singers Form the Haydn Male Chorus.**

NEW ALBANY, Ind., Nov. 11.—A male chorus of twenty voices has just been organized here, to be known as the "Haydn Male Chorus." Anton Embs is conductor, Harvey Peake president, Eugene Walker secretary and treasurer, and Robert Conner accompanist. The singing contingent is made up as follows:

First Tenors—Noble Mitchell, Wilbert Embs, Monroe Merker, Henry Leist and L. H. Crozier.

Second Tenors—William Coolman, Rollin Cheney, H. W. Heazlett, Henry Goetz and Percy Pearson.

First Basses—Gilbert Trunk, Frederick Wootan, Chalmers Newsome, Rudolph Rockenbach and John Peterson.

Second Basses—Eugene Walker, Arthur Scott, Walter Smythe, E. B. Coolman and Harvey Peake.

The club will meet on alternate Tuesdays for the study of the best male chorus music and will give two open rehearsals and two concerts each year.

Chicago Madrigal Contest Awards.

CHICAGO, Nov. 11.—In the competition just closed for the W. W. Kimball Co. prize of \$100, offered by the Chicago Madrigal Club, for the best setting of an original poem, the award was made to Dr. H. J. Stewart, of San Francisco, Cal. The judges were Felix Borowski, Wilhelm Midelschulte and D. A. Clippinger.

C. E. N.

MICHELSON TRIO HAS SUCCESSFUL DEBUT

Plays Delightfully in Works of Beethoven, Brahms and Napravnik at Mendelssohn Hall.

**THE MICHELSON TRIO**

Henrietta Michelson, Pianist; Hugo Riesenfeld, Violinist, and Louis Heine, 'Cellist.

In Mendelssohn Hall, on Tuesday evening, the Michelson Trio, a new organization, formed for the public performance of chamber music, was greeted cordially on its first appearance by a house-filling host of friends.

The trio consists of Henrietta Michelson, pianoforte; Hugo Riesenfeld, concertmaster of the Manhattan Opera House, violin; and Louis Heine, violoncello. They were assisted Tuesday by Herman Dutschke, a familiar figure in local symphony concerts, to make possible a performance of Brahms's beautiful Horn Trio.

The musicians made their bow in Beethoven's Trio in E flat, op. 70, and after the Brahms Trio, which followed, played the rather rarely heard Napravnik Trio in G minor.

Miss Michelson was thoroughly pre-

pared for her difficult part in the three works, Mr. Riesenfeld showed the skill that has won him his reputation, Mr. Heine played with his usual calm facility, and it need hardly be said that in the trio in which he assisted Mr. Dutschke was altogether adequate.

The entertainment was thoroughly enjoyable and when the musicians have been together for a longer period they will doubtless play in a manner even more praiseworthy of artists of their serious aims and good taste.

The Napravnik Trio was especially well chosen as a closing number and its presto and vivace "a la Russe" movements were admirably rendered—arousing much enthusiasm on the part of the audience. The musicians were repeatedly recalled.

The Trio will give two more concerts during the season, one in January and the other in March.

MIDDLE WEST APPROVES OF SICKESZ**Warm Tribute to Dutch Pianist's Performance at Recital in Ann Arbor.**

Although a New York audience has not yet passed judgment on the art of Jan Sikesz, who is appearing this season under the auspices of the Mason & Hamlin Company, the young Dutch pianist has been making somewhat of a sensation in the Middle West, where critics are saying many complimentary things about him. Out in Ann Arbor, his recital aroused comment which is particularly significant in view of the recognized high standard of musical appreciation in that university town.

"The success of Sikesz's playing is explained only by the term temperament—a hackneyed word, though one which ought to be used sparingly and with the greatest care," writes Mr. Lockwood in the *Michigan Daily*. "The musician recognizes this possession at once, when such an artist as Sikesz plays, and the less trained hearer perceives something unusual for which he is at a loss for a name."

"The charm which lay in Sikesz's interpretation was quite apart from his faultless technique. His mechanical equipment was a supplement to the warmth of feeling which was the attractive element in his playing. Something more than a brilliant show is required to rouse an audience to four recalls after an opening number of Bach and Beethoven. This something was the richness of tone color, the 'expression' of his playing, which one felt

**JAN SICKESZ**

Noted Dutch Pianist Who Is Now Appearing in America.

was not so much carefully considered, as spontaneous and new to the performance. This is temperament."

MYRON W. WHITNEY'S RECITAL.**Enjoyable Program of Songs Given Before Mendelssohn Hall Audience.**

Myron W. Whitney was one of the attractions of the week at Mendelssohn Hall, where he gave a song recital Monday afternoon before a large and friendly audience.

He received warm applause—and justly so—for his work, and a matter of special gratification to his auditors was the original and ingenious selection of his numbers. Mr. Whitney's voice has a delightful musical quality and his singing was at all times of a high order.

The program contained an aria from Weber's "Euryanthe"; Carpenter's "Schifferlied," Von Fielitz's "Ihr Hundertblättrigen ihr Dunklen Rosen," Schumann's

"Dein Angesicht," Reger's "Beim Schneesetter" and "Waldeinsamkeit," Wolf's "Verborgenheit," and songs by Paladilhe, Mrs. Beach, Debussy, Lalo, Parker, Class, Schelling, Mrs. Booth Tarkington, Miss Freer, Brogi, Fairchild, Scontrino and White.

Constantino for the Manhattan?

It is reported that Firenzio Constantino, the Italian tenor, of the San Carlo Opera Company, has been engaged by Oscar Hammerstein to sing with Mme. Melba in a few performances at the Manhattan Opera House in January and February.

The Théâtre Principal of Barcelona opened its season with "Joan de l'Os," a new lyric narrative in two acts, by Enric Morera.

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Henry W. Savage's "Madame Butterfly" company is now on a record-breaking tour, playing this week in New England. After the New England week the organization will visit Albany and Schenectady before going to Canada for performances in Ottawa, Montreal and Toronto. "Madame Butterfly" then returns for its second visit to Buffalo and will proceed as far West as Detroit before being sung in English for the first time in Philadelphia.

All the principal cities of the South will then be visited on the way to California.

After New Orleans Mr. Savage is arranging to send his company to Mexico, where Puccini's "La Bohème" was first sung on this continent, and where the composer of "Madame Butterfly" is regarded as greater even than Verdi.

Chihuahua, with its American population of 5,000, will be visited for one performance, the company returning to El Paso and proceeding to Los Angeles.

Four prima donnas will be taken to alternate in the title rôle, and enough contraltos, tenors, baritones and basses to make up three separate casts. Musical Director Walter Rothwell will have the New York orchestra of fifty players throughout the tour, necessitating the removal of three rows of orchestra seats in whatever theatre the company appears.

All the stars who sang during the New

York engagement will be retained, including Rena Vivienne, the American girl; Phoebe Strakosch, the gifted niece of Patti; Dora de Fillippe, the Paris song bird, and Betty Wolff, the little German prima donna as the four Butterflies; Harriet Behnee, from the Berlin Royal Opera, and Ethel Houston, the two contraltos of last year's company, with the tenors Vernon Stiles, Willy Schuller and William St. Willis, and the baritones Ottley Granston and Thomas D. Richards.

TROY'S NEW CHORUS.

Clef Choral Club Organized--Gives First Concert This Week.

TROY, N. Y., Nov. 11.—This city has another new musical organization, known as the Clef Choral Club. It has formally announced its organization with Eleanor J. Stevenson, president; C. Ruth Schaible, secretary, and Edna M. Rogers, treasurer. Thomas Impett is the musical director and Clara E. Morse the accompanist. The inaugural concert will take place to-morrow, with Edward Bromberg, basso, and George E. Clauser, 'cellist, as the special soloists.

The object of the Clef Choral Club is the study and presentation of choral works, composed specially for female voices. The active membership will be limited in number and will consist of trained singers. Three concerts are to be given each season in Association Hall.

L. B.

Sembrich Sings in Albany.

ALBANY, NOV. 11.—Mme. Marcella Sembrich, the great soprano, made her first appearance in Albany on Monday night in a song recital at Harmanus Bleecker Hall. Assisting her was Mme. Avis Bliven Chabonnel, pianist. There was a brilliant gathering not only from this city, but Troy and Schenectady had sent a large delegation, the combined forces filling the auditorium, while society and the musical cult occupied boxes and orchestra chairs.

L. B.

Pablo Casalo, the Spanish 'cellist, has arranged for four orchestral concerts in Paris this Winter, which he will himself conduct, and at which he will introduce new works by Emmanuel Moor.

SPENDING \$6,000,000 A YEAR FOR MUSIC

Writer in the "Times" Tabulates
Expenses for One American
Season.

A writer in the New York Times undertakes to account for six millions of dollars, which he declares will be paid to foreign musicians in America this season. Here is the table he has devised:

Paderewski	\$160,000
Caruso	160,000
Kubelik	100,000
Sembrich	85,000
Calvé	85,000
Melba	85,000
Nordica	75,000
Garden	30,000
Chorus	60,000
Orchestra	20,000
Corps de ballet	43,000
Other opera companies	290,000
Conductors	100,000
Pianists	100,000
Violinists and cellists	100,000
Concert singers	200,000
Miscellaneous	100,000
Vaudeville stage	50,000
Royalties	250,000
Americans in Europe	250,000

\$2,343,200

American students abroad..... 3,000,000

\$5,343,200

After setting forth the amounts taken from this country by foreign artists, the writer maintains that aside from the gratification of their musical tastes, the Americans receive little in return. The foreign musicians leave very little behind in America for hotel bills and miscellaneous expenses, say the men in the position to know. According to these authorities, the great ones in the musical world sail for America on the very last liner they can take to bring them here in time for their engagements; they usually go back on the first steamer sailing after their seasons close.

They buy their theatrical wardrobe, their personal apparel—even the gifts they bring to friends here—before they start from Europe.

"As for their living expenses while here, these vary greatly," says the Times. "Inquiries at the hotels where the great singers usually stop showed that \$500 a week is a liberal average for the expenses of a foreign musician of the first rank. Caruso probably spends that much, for he has a suite of eight rooms, three servants, a secretary, and an accompanist. Prima donnas like Calvé and Melba, with their maids, companions and secretaries, their suites of seven and eight rooms, and precautions for the preservation of their voices can also be comfortable on \$500 a week. If they go in for automobiles and other extravagances, as they do in a very few cases, the bill may run up to \$750, but that is not the rule."

"Les Contes d'Hoffman."

To the Editor of MUSICAL AMERICA:

I notice in MUSICAL AMERICA that the production of Offenbach's "Les Contes d'Hoffman" was contemplated at Hammerstein's in the near future, and that it was believed to be the first time that it had been sung in this country. I cannot now recall the name of the troupe of French singers who rendered it, not once, but several times, at the Fifth Avenue Theatre during the Winter of 1882-83. Neither the soprano nor the tenor were young or handsome and the lady was matronly, not to say stout of figure, but both were artists of no mean ability. I well remember how cleverly the prima donna gave the marionette scene, and how beautifully the duo was rendered.

H. J. B.

New York.

The London Philharmonic Society's next season will include seven concerts at Queen's Hall, between January 29 and May 28. Henry J. Wood is to conduct the first and second concerts, Dr. F. H. Cowen the third and the last, Dr. Hans Richter the fourth and fifth, and Arthur Nikisch the sixth. In the course of the season Jean Sibelius will direct the performance of his new symphony in C major. Another distinguished visitor will be Jenő Hubay, whose new violin concerto will be given, with Franz von Vecsey, for whom it was composed, as soloist.

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OPERA PATRON WON BY A PRETTY USHER

Hammerstein's Innovation Unexpectedly Precipitates Romance At the Manhattan.

When on the opening night of the Manhattan Opera House it was found that Herr Direktor Hammerstein had installed a corps of young women ushers, there were those who were of the opinion that with this innovation Cupid had been placed on the press list. And lo, before the week was out it was discovered that the little god of love had taken deadly aim at a susceptible music lover from sunny Italy, who, in consequence thereof, is determined to rob Oscar of one of the prettiest of his pretty ushers.

Giuseppe Pierre Cleomonta is a portrait painter who has been in this country only a few weeks. A week ago Monday he attended the opening performance at the Manhattan and there his impressionable artistic heart was pierced.

Jeanette Nolan, one of the modestly garbed and equally modest ushers did the piercing. She ushered Signor Cleomonta to his seat. Cleomonta took one look at her. That settled it.

"The face of the Madonna," he exploded in Italian to a friend. "Why is it that I never see her before?"

He essayed conversation with Miss Nolan. She ignored his words. The lady ushers are not allowed to talk to men in the audience and the rules for their deportment are iron-clad.

So Cleomonta was obliged to sit silently and feast his eyes. The stage and the singing lost interest for him. He went silently to his hotel after the performance.

On Tuesday he came again. He bore a huge bunch of violets and proffered them to Miss Nolan with his most Cleomontan bow. Miss Nolan refused them. Those deportment rules again. Efforts to gain a word were vain. The artist was in despair.

Every succeeding performance he went to the opera house. Hour after hour he gazed and gazed, at imminent danger of making himself wry-necked, at his divinity. He was making no progress. Finally a happy thought. Perhaps it was his inability to express himself clearly in English that thwarted him.

Next night he brought a friend to interpret. After the performance they met Miss Nolan, and after explaining Cleomonta's profession, gained her promise to pose for her new admirer, subject to her mamma's consent. Having obtained this, she took a chaperone with her and posed in the Cleomonta studio.

Before the sitting was over Cleomonta had proposed. He explained he wanted to be sure she would never pose for any one else.

"I must ask mamma," again said Miss Nolan.

"The wire, the wire. I send it," exclaimed the artist, for mamma is away from home.

There's no answer yet.

ITALIAN OPERA COMPANY SCORES SUCCESS IN CHICAGO

Ivan Abramson's Organization Gives Highly Satisfactory Performances of "Carmen," "Rigoletto," "Cavalleria Rusticana," "I Pagliacci" and Other Operas in the Windy City—Hopes to Remain There Permanently.



IVAN ABRAMSON.

CHICAGO, Nov. 11.—Local opera-goers are enthusiastic over the success of Ivan Abramson's Italian Grand Opera Company, which began its season here one week ago to-day with "Rigoletto." The house was well filled and the performance was of sufficient excellence to establish confidence in the fact that the company could easily become a permanent factor in the musical life of Chicago. Whether or not this shall be, depends now upon the patronage and hearty co-operation of the public.

The impression made on the opening night was in all respects a good one, and it was strengthened with each performance. With the last opera of the week full confidence and hearty approval were established.

Gautano Merola and Angelini Fornari were the conductors. Merola, an Italian by birth and education, is a director of great skill. He proved this by positive and clean attack, spirited and crisp accompaniments of the operas that employed his baton during the week. Sig. Angelini Fornari was the conductor last week.

Eugenio Torre, who took the part of the Duke in "Rigoletto" was a student of the

great Vergino, who was Caruso's teacher, and he resembles Caruso, although he is not quite so heavy. His voice is for the most part satisfactory, lyric and sweet in quality, with clear and easily produced top notes. He sang and acted the Duke with a keen musical appreciation of the character. He was the Turiddu in "Cavalleria Rusticana," and the Don Jose of "Carmen." These parts he admirably filled, vocally and dramatically.

Mme. Almeri, who is Emma Palmer,



MME. DUCE-MEROLA.

and formerly of Chicago, sang Gilda. Her voice is unusually pleasing and her performance was one of the main features of the evening. She sang Micaela in "Carmen" Thursday night, with much less nervousness than formerly. Her voice is well schooled, sweet in quality and her performances brought forth liberal applause.

Sig. Alessandro, one of the most satisfactory members of the company, made his debut as Rigoletto. He proved himself an artist of decided worth. His voice is uncommonly good in range, in quality, and he is a musician of superior taste and intelligence. His Tonio in "I Pagliacci" was even better than was his Rigoletto. On Thursday evening he sang Escamillo in "Carmen," instead of Marturano, as he was billed.

Mme. Rosa Duce-Merola, wife of the conductor, was Santuzza in "Cavalleria Rusticana." She also was the Carmen on Thursday evening. As Santuzza she was



MISS STRAUSS.

one of the most satisfactory that ever have been heard here. Her Carmen was a spirited portrayal of the part, but her interpretation being purely Italian, lacked the finer subtle charm which belongs to the French interpretation of the Spanish character.

Mme. Anna De Braniska, who sang Nedda in "I Pagliacci" and Leonora in "Il Trovatore," possesses a lyric soprano of much sweetness, with clear, high tones.

Mme. Colombati proved a pleasing Lola in "Cavalleria." Her Azucena in "Il Trovatore" vocally showed some of the best work of Wednesday evening, but she scarcely brought into the part of the gypsy sufficient intensity of feeling.

The Russian tenor, Louis Samoilov, sang the leading tenor rôles of "I Pagliacci" and "Il Trovatore." His voice is vigorous, yet of sweet and sympathetic quality. He seems to be a musician of intelligence, and promises to be at all times ready for service.

Sig. F. Zara sang Silvio in "I Pagliacci" and Count Di Luna in "Il Trovatore" with fine effect.

Sig. Sottini as Cetrano in "Rigoletto," displayed an excellent voice and acted the part well.

The following operas will be presented this week: "Aida," "Rigoletto," "Lucia di Lammermoor," "Il Trovatore" and "Carmen." C. W. B.

The Washington, D. C., Seminary recently gave a pleasing recital in which Edna Sheehy and Mrs. Annina McCrory Evans, were the artists. Miss Sheehy rendered some very difficult and pleasing vocal numbers, while Mrs. Evans played the piano in an artistic manner, interpreting Schumann, MacDowell, Chopin and Strauss-Tausig.

Gertrude Peppercorn, the English pianist, has commenced a tour through Holland. In Amsterdam she plays at two symphony concerts, under the direction of Wilhelm Mengelberg, and also gives a recital. Afterwards she is to visit The Hague, Rotterdam, Utrecht, Leyden, Dordrecht, Kampen, Zwolle, Dewenter and Leeuwarden.

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HOW OPENING OF THE OPERA IMPRESSED A CARTOONIST.



OPENING OF THE OPERA SEASON. (THE DUCHESS OF MARLBOROUGH WAS THERE.)

—By Hy. Mayer in the New York Times.

SINGER'S ROMANCE ENDED.

Bella Alten's Engagement to Journet Broken by Mutual Consent.

Before Bella Alten, the pretty German soprano at the Metropolitan, left this country last Spring, she had confided to her intimate friends that she was engaged to be married to Marcel Journet, also of the Conried Opera Company. Both she and the French basso were congratulated by their colleagues in the company. Their romance had begun in the Spring tour of the company. Miss Alten explained to her friends that the marriage would be somewhat delayed as she expected to sing during the present season in Berlin, while M. Journet was under contract to return here for another year.

In the meantime Miss Alten accepted Mr. Conried's offer to return once more to the Metropolitan. When she arrived here last week nothing was said of her marriage to M. Journet, but it was expected that she would be on the dock to meet the *Amerika* on Saturday. However, she exhibited no interest in the arrival of the steamer and M. Journet, and M. Journet was apparently not surprised to find nobody but the baggage man from the opera house to meet him. What was still more unexpected happened when the two singers met on Sunday and showed the utmost indifference to the presence of each other.

"Miss Alten has broken her engagement to marry M. Journet," explained a friend of the young soprano. "Beyond that there is nothing to be said. The engagement was broken by mutual consent last Summer in Europe."

AMERICANS IN BERLIN.

MacLennan's Wife Joins Royal Opera Company--Other Items.

BERLIN, Nov. 9.—Another American has been engaged to sing in the Berlin Royal Opera in the person of Mrs. MacLennan, wife of the tenor, Francis MacLennan, who is making a hit in "Madame Butterfly." After a highly successful trial performance Mrs. MacLennan was permanently hired to understudy Geraldine Farrar in the title rôle.

Arthur Hartmann, the violinist, at his second concert in Mozart-Saal last week, gave his first rendition in Germany of his own violin interpretation of MacDowell's plaintive little "Wild Rose" ballad. The gifted young Hungarian-American artist specially composed this concert piece for the benefit fund raised by sympathetic fellow-musicians for the stricken American composer.

Emile Sauret, the eminent French violin virtuoso, after a two years' season as head of the violin department of the Chicago Musical College, has come to spend the Winter in Berlin, where he will teach and give concerts.

George Wilber Reed, tenor, and Basil Millsap, basso, both Chicago singers, scored debut successes last week, respectively, at municipal operas in Trier (Alsace) and Teplitz (Bohemia.)

Martin Goudekot in Recital.

Martin Goudekot, the noted baritone, gave a recital at the Ethical Culture School, in New York, Monday morning. His work was warmly received and his program contained the familiar aria from Wagner's "Tannhäuser," "O! Du Mein Holder Abendstern"; Schubert's "Der Doppelgänger," Schumann's "Die Beide Grenadiere" and several songs by Dutch composers.

ALLEN SPENCER GIVES A RECITAL IN CHICAGO

Several New Things in Pianoforte Literature Presented By Capable Artist.

CHICAGO, Nov. 11.—Allen Spencer, pianist, gave a recital here last Wednesday and proved conclusively that he is steadily adding something toward the perfection and scope of his art. An adept in arrangement of his programs, he offered something of interest for every cultured musician. The Bach Chromatic Fantasia and Fugue was played with fine intellectual grasp and was followed by a highly finished rendition of the beautiful Rondo of Mozart. The group ended with a Godowsky arrangement of Rameau's "Tambourine," full of subtle difficulties.

A second group contained Beethoven's Sonata, opus 90, three dainty preludes of Heller, rarely heard from the fingers of any artist, and the Schumann Novelette in E major. The noble aria of Caesar Francke was particularly refreshing to the jaded hearer of the stock program. In the "Night in Grenada," by Debussy, Mr. Spencer presented for its first hearing here, a typical work of the modern French impressionistic tone painter.

Mr. Spencer closed his recital with a brilliant performance of the Saint-Saëns "Etude en forme d'un valse." Jennie Johnson, the well-known contralto, ably assisted Mr. Spencer with a choice and well-rendered selection of songs. C. W. B.

Too Young for Conservatory Prize.

PARIS, Nov. 9.—Aline Van Barentzen, an American girl of ten years, fair-haired and a bright little person, astonished a party of musicians and amateurs gathered in Dr. Dossert's studio by her brilliant playing of selections from Bach, Scarlatti, Mozart, Chopin and Saint-Saëns. This child has outplayed all competitors at the Paris Conservatory, but is too young to obtain the first prize. She has been practising three years.

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WILMINGTON, DEL., CHORUS GIVES EXCELLENT CONCERT

Fifty-three Mixed Voices Present an Enjoyable Program of Part Songs.

WILMINGTON, Del., Nov. 11.—T. Leslie Carpenter was greeted with an enthusiastic audience which filled the New Century Club on Tuesday evening of last week, when his chorus of fifty-three mixed voices gave a splendid concert of glee and part songs. This chorus is composed of trained voices and Mr. Carpenter sustained his reputation as a conductor by the splendid rendition of the songs, some unaccompanied, the chorus displaying good tone quality throughout, splendid attack and rhythm.

The opening number "Oberon in Fairyland," by Stevens, was followed by a quartet of selected voices; "Just Like Love," by John Davy. A group of songs by Pearsall was thoroughly enjoyed. One of the rare treats of the evening was "O Hush Thee My Babe," by Sullivan. Master Charles Griffith delighted the audience with his violin solos "Freischütz," by Weber, and "Caprice," by Gillet. The assisting artist, Charles Norman Granville, baritone, of New York City, gave a group of songs by Honi, Schultz and an old English ballad "The Pretty Creature." Mr. Granville has versatile abilities, and in the concluding numbers his fine voice and interpretation were evident.

As an accompanist Mrs. Elwood C. Jackson displayed skill. M. S. C.



MR. CARPENTER

ST. PAUL'S SCHUBERT CLUB.

Otto Metzger Gives Recital After Return from Berlin.

ST. PAUL, MINN., Nov. 11.—Otto Metzger, a young baritone from Berlin, appeared in recital before the Schubert Club Tuesday. The singer's marked dramatic tendencies were evidenced in selected arias from "Tannhäuser," "Lohengrin" and Gounod's "Faust." His songs were "Der Vampyr" by Marschner, "Frühlingzeit" by Reinhold Becker, Schumann's "Wanderlied" and "Die alten bösen Lieder," and "Winterzeit" by Henning W. Koss.

Mr. Metzger has a voice of good quality of the robust type which he gives unrestrainedly to animated dramatic expression. He was well received and sang two encore numbers. Miss Carrie Zumbach accompanied at the piano.

The program included Dvorak's Trio, op. 65, in F minor, which was given artistic rendition by Miss Gertrude E. Hall, pianist; Mr. W. W. Nelson, violinist, and Mr. Clarence Willoughby, cellist.

F. L. C. B.

At the opening concert of the recently organized Vienna Tonkünstler Orchestra three conductors officiated, Hans Pfister, of Strassburg, Bernhard Stavenhagen, of Geneva, and Oskar Nedbal, of Prague. The program consisted of Goldmark's "Sakuntala," Overture, Grieg's "Lyric" Suite, Liszt's "Tasso" and Beethoven's "Pastoral" Symphony.

ACTIVITY OF MUSICAL CLUBS IN NATIONAL FEDERATION.

Societies in Queens Borough, N. Y., St. Paul, Onida, N. Y., and Kearney, Neb., Give Programs.

MEMPHIS, Nov. 11.—The following announcements are made by the press secretary of the National Federation of Musical Clubs:

The Musical Society of Queens Borough, Jamaica, N. Y., has opened the season with a membership of sixty-five. The club has perfected most elaborate plans for the improvement of musical interests in Jamaica. The last meeting was a most instructive one, with English and American composers. The "Laurelei," by Edward Baxter Perry was beautifully rendered by his sister, Mrs. Hamilton. A paper was read in which was mentioned many of the living American and English composers, telling the interesting events of their musical careers. Officers of the Musical Society of Queens Borough are: Mrs. C. A. Hamilton, president; Mrs. C. E. Burtis, vice-president; Mrs. A. H. Carpenter, second vice-president; Mrs. J. H. Rogers, secretary, and Mrs. Jennie Lewis, treasurer.

The Schubert Club of St. Paul, Minn., announces the opening of the season of 1907-8 on October 9, when the officers of the club received the members at the residence of Mrs. C. E. Furness, on Exchange street. On October 23 the first program of the season took place, those taking part were: Minnie Bergman, soprano, of Chicago; Carl Fischer, cellist, and Margaret Gilmore, pianist, of Minneapolis, and Edith McMillen, of St. Paul, accompanist.

The November meeting of the Morning Musical of Onida, N. Y., was held in the Chamber of Commerce on November 1. The subject was "Modern European Composers," and at this meeting of the club it was decided by popular vote to give ten dollars toward the prize contest fund offered by the National Federation of Musical Clubs.

For this year's study course the Etude Musical of Kearney, Neb., will take up the old French school, 1100 to 1350, and take both contemporary and succeeding schools to 1810, which is followed by Grand Opera, coming to 1868. N. N. O.

New Orchestras for Far West.

PORTLAND, ORE., Nov. 11.—Portland musicians are sounding the public pulse with a view to organizing a symphony orchestra in this city. It is considered that there are enough first-class musicians in the Rose City to organize an orchestra of fifty pieces. Seattle is arranging for such an organization and is planning to import a leader of national reputation. C. E. R.

The Nora Clench Quartet, a chamber music organization that has been much in evidence in England in recent seasons, has just played in Brussels. Miss Clench is a Canadian, a native of Hamilton, Ontario.

"I understand that fake band leader has promised to have a fine string orchestra at Easy's entertainment."

"Oh, he'll keep the contract. He'll string 'em all right."—Baltimore American.

Another "Uplift" for Chicago Vaudeville

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8.00 — **MME. MARCELLA SEMBRICH** AND HER COMPANY IN "ACROSS THE CONTINENT"

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8.55 — **MME. EAMES** IN "THE ARTIST'S BRIDE"

9.00 — **MME. ERNESTINE SCHUMANN HEINK** IN THE BEAUTIFUL DOMESTIC SKETCH "THE MOTHER"

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WILLIAM GILLETTE
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SARAH BERNHARDT
JULIA MARLOWE

VAUDEVILLE OF THE FUTURE.

The high prices being paid in vaudeville have induced a number of operatic and legitimate stars to contemplate that line of entertainment.—Theatrical Item.
(From the Chicago Inter-Ocean.)

A Cartoonist's Idea of the Possible Vaudeville Bill-Board of the Future.—Well-Known Concert and Operatic Singers are Gradually Breaking Into the Ranks of Vaudevillians, a Tabloid Presentation of "Carmen" Being Presented Last Week.

CHICAGO, Nov. 11.—The invading tide of vaudeville had another uplift last week at the Auditorium, where Irma Montibaldini, assisted by twenty other singers, is giving a tabloid version of "Carmen," to big crowds at 25-cent matinées, sandwiched between an equestrian act "in a real ring," and Woodward's "educated seals." All of the great Carmens of the past fifteen years, including Emma Calvé, Zelli de Lussan and the rest have repeatedly sung the rôle on this historic stage, but the tabloid innovation gives a zest to realism that might disturb the long sleep of the gifted Bizet who immortalized Merime's fiction in the world of song. The same enterprising but artistically ruthless management have engaged Suzanne Adams to emerge from her two years' retirement and come from her home in London to enter the ranks of vaudeville, making her first appearance this week at the Auditorium. The cartoon published last week in the *Inter-Ocean* has a Gilbertian sense of humor that befits the present situation.

Only a few weeks ago Mme. Schumann-Heink was laboriously beset by vaudeville agents urging her to abandon her concert tour, but as the sagacious artiste had her experience in light opera she turned a deaf ear to the proposals; besides she expects to thriftily draw in from \$150,000 to \$200,000 this season from her concerts. C. E. N.

Ganz at Young People's Concert.

At the first of Frank Damrosch's new series of Symphony Concerts for Young People, at Carnegie Hall, New York, on Saturday of this week, the soloists will be Rudolph Ganz, pianist, and Edith Chapman Gould, soprano.

The orchestra will play Haydn's Theme and Variations from the "Emperor," Quartet and the Finale from Brahms's Symphony in C minor. Mr. Ganz will play Beethoven's Concerto in C major, op. 15, and Schumann's Romanze in F sharp, and March in E flat, op. 76, No. 4, and Mrs. Gould will sing a group of German folk-songs.

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Joseph Hofmann Has Good Advice for Students Who Tell Him Their Doubts

Piano students in perplexity regarding various features—technical and otherwise—of their work, have confided their doubts to Josef Hofmann, who, in a recent number of *The Ladies' Home Journal*, takes pains to set them straight, and in so doing delivers some sound advice.

"During the period of serious study may I play for people (friends or strangers), or should I keep entirely away from the outside world?" asks one zealous young student, who is thus instructed by Mr. Hofmann:

"From time to time you may play for people the pieces you have mastered, but take good care to go over them afterward—the difficult places slowly—in order to eliminate any slight errors or unevenness that may have crept in. To play for people is not only a good incentive for further aspirations; it also furnishes you with a fairly exact estimate of your abilities and shortcomings, and indicates thereby the road to improvement. To retire from the outside world during the period of study is an out-lived, obsolete idea which probably originated in the endeavor to curb the vanity of such students as would neglect their studies in hunting, prematurely, for applause. I recommend playing for people moderately and on the condition that for every such 'performance' of a piece you play it afterward twice, slowly and carefully, at home. This will keep the piece intact and bring you many other, unexpected advantages."

A teacher that wants to know if she should keep up her practice during her Christmas vacation of a month receives this wholesome advice:

"If you have worked well on your development during the Spring, Summer and Autumn it will be to your advantage to stop your practicing entirely for a month. Such a pause renews your forces, as well as the love for your work, and you will upon resuming it not only catch up quickly with what you may think to have missed, but you will also make a quick leap forward, because the quality of your work will be better than it could be if you had persisted in it with a fatigued mind. In a tired condition of mind and body we are very apt not to notice the formation of bad habits, and since 'to learn means to form correct habits of thinking and doing,' we must beware of anything that might impair our watchfulness as to bad habits. The greatest persistence cannot turn a bad habit into a virtue."

"Shall I attend orchestra concerts, or give preference to soloists?" is the query of another embryonic artist.

"By all means attend orchestra and chamber music concerts!" says Mr. Hofmann. "For these will acquaint you with those works which are, after all, of the greatest importance to the student. Besides, you will usually hear more correct interpretations than from soloists. The latter, with some luminous exceptions, overestimate their own authority and take such unseemly liberties that in many cases you hear more Smith, Jones or Levy

than Beethoven, Schumann or Chopin. Individuality in a soloist is certainly a great quality, but only if it is tempered by a proper deference to the composer of the work in hand. If you cannot hear a soloist who is capable of sinking his individuality in the thought, mood and style of the composer, he is interpreting—and this is given to only the very greatest—you do far better to prefer to the 'individual' rendition of a soloist the 'collective' renditions of the orchestra or string quartet. The synthetic nature of the orchestra forestalls the extravagances of so-called individuality and insures, generally speaking, a truthful interpretation. A really great soloist is, of course, the finest flower in the garden of applied music, for his touch with the instrument is immediate, and he needs no middleman to express the finest shades of his conceptions; but there are more good orchestras than great soloists, and hence you are safe in attending orchestra and chamber music concerts."

An interesting point regarding the study of Bach is brought up by a correspondent who asks, "Do you think the study of Bach is necessary to the development of one's technique, or should one let his music alone until a later day when the technique is in good condition? Some of his music seems so dry."

The great pianist replies: "Bach's music is particularly qualified to develop the fingers in conjunction with musical expression and thematic characterization. You may start with Czerny and Clementi, but you ought soon to turn to Bach. That some of his music seems dry to you may be due to your mental attitude by which you possibly expect from ecclesiastical music what only opera can give you. Think yourself into his style and you will find a mine of never-dreamed-of enjoyment."

The ticklish question of rubato playing is thus dealt with:

"The artistic principles ruling rubato playing are good taste and keeping within artistic bounds. The physical principle is balance. What you shorten the time in one phrase or part of a phrase you must add at the first opportunity to another in order that the time 'stolen' (rubato) in one place may be restituted in another. The aesthetic law demands that the total time-value of a music piece shall not be affected by any rubato, hence the rubato can only have sway within the limits of such time as would be consumed if the piece were played in the strictest time."

Norman O'Neill, whose overture, "Spring Time," and ballade, "Death on the Hills," were performed for the first time at Birmingham last year, and subsequently given in London, under Henry Wood's direction, has composed a new series of pieces for orchestra. Described as "Miniatures for Orchestra," the work consists of six short movements, styled "Prelude," "Pastoral March," "Romance," "Serenade," "Episode" and "Dance."

Bordeaux is to hear for the first time this season Chabrier's "Gwendoline," Messager's "Fortunio," Widor's "Les Pêcheurs de Saint-Jean," Puccini's "Mannon Lescaut" and Wagner's "Tristan und Isolde."

MUSIC HATH CHARMS!

(But Not Necessarily the Player.)



The above illustration, reprinted here from *The Sketch*, of London, represents a negro minstrel, such as one sees in the streets of Tangier. "Music Hath Charms," observes the *Sketch*, qualifying in parentheses, "but not necessarily the player."

Program of Chicago Composers.

CHICAGO, NOV. 11.—A unique and distinctive concert was given last Tuesday evening in Cable Hall, under the direction of Fred L. Ryeder, the program being made up exclusively of Chicago composers. The leading singer was Rhea Weaver-Carson, a brilliant young soprano of fine presence, magnetic personality and excellent vocal schooling. Associated with her was Robert Boice Carson, a sterling tenor, and Edgar Nelson, a pianist of decided ability. Twenty-eight composers were represented in the program, including Eleanor Everest Freer, Rossiter G. Cole, Harold Von Mewitz, James McDermid, Felix Borowski and others. The house was crowded and the affair artistically was decidedly successful.

C. E. N.

Fremstad Sings in Chicago.

CHICAGO, NOV. 11.—Mme. Olive Fremstad, the distinguished dramatic soprano, made her first appearance here after her return from Europe at Orchestra Hall, Monday night, with the Musical Art Society, for the Presbyterian hospital fund, singing to an audience that represented receipts of nearly \$8,000. Mme. Fremstad was in superb voice and in both heavy demands of dramatic aria and color effects of folk song, showed her artistic advance.

C. E. N.

Leopold Godowsky gave a piano recital in London a few days ago, the most important works on the program being Beethoven's Sonata in E major, op. 109, and Chopin's B flat minor Sonata.

ARTHUR FOOTE'S DAUGHTER SINGS HIS COMPOSITIONS

Lilla Ormond, Contralto, Also Contributes to Program Containing Several Novelties.

BOSTON, NOV. 11.—Katherine Foote, daughter of Arthur Foote, the distinguished composer of this city, assisted by Lilla Ormond, the contralto, gave a concert in Chickering Hall last Wednesday afternoon. Mrs. Charles A. White played the accompaniments.

The following program, containing several unfamiliar songs, was given:

"Summer Night" "Love Has Turned His Face Away" Arthur Foote, Miss Foote and Miss Ormond; "Nell" "Les Berceaux" Fauré, "Madrigal" D'Indy, "La Chanson du Vent" F. Schlieder, Miss Ormond; "Der Nussbaum" Schumann, "Im Rhein im heiligen Strome" "Liebchen 1st Da" Franz, "Es Hing der Reif" "Botschaft" Brahms, Miss Foote; Requiem (new) Arthur Foote, "Morning Dew" Grieg, "Autumn Within" S. C. Colburn, "Spring Song" (MS.) Max Heinrich, Miss Ormond; "Ma Bien-Aimée" L. Boellmann, "Romance" Debussy, "La Lune Blanche" J. Bradlee, "Enfant de Catane" Widor, Miss Foote.

The duets by Mr. Foote and the Requiem, one of his recent compositions, were warmly received.

In his review of the concert, Philip Hale, the well-known Boston critic, had the following to say in the *Herald*:

"Miss Foote, a daughter of the well-known composer, is evidently musical and she sings with an appreciation of both the text and the melodic line. She sang the songs by Franz and that by Schumann with taste, though a slightly faster pace would have been of advantage to the latter. Her voice is a small one and if it is forced at all, the tones easily become shrill. When the singer is mindful of her natural limitations, the simplicity and, to use an old-fashioned word that once had much meaning, the gentility of her interpretation give pleasure."

"Miss Ormond's voice is rich and full, especially in the lower and middle sections, while her extreme upper tones have body and a certain brilliance. The voice is well suited to both lyric and dramatic expression. She makes her effects instantly, without disturbing deliberation or effort. Her phrasing yesterday was generally excellent."

D. L. L.

For the first of the Sheffield Subscription Concerts Dr. Hans Richter and the Hallé Orchestra has been engaged. The program embraced Brahms's curious and seldom heard Variations on the St. Anthony Chorale, Beethoven's Seventh Symphony, Strauss's "Till Eulenspiegel," Grieg's "Peer Gynt" Suite and, besides all that, Saint-Saëns's Concerto in G minor.

Frederick Austin, the English baritone, appeared at one of the last Promenade Concerts in Queen's Hall, London, in the rather unusual double capacity of vocal soloist and composer of an orchestral work. He sang songs by Bach and Strauss, and his new rhapsody, "Spring," was played by the orchestra, under Henry Wood's direction, for the first time.



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A SUCCESSFUL BOSTON TEACHER

Arthur J. Hubbard Opens Attractive Suite of Studios—His Career as Instructor.

Boston, Nov. 11.—Arthur J. Hubbard, for nearly twenty years one of Boston's most successful teachers, has opened his attractive suite of studios at No. 159 A Tremont street, and has as his able assistants, Mme. Hubbard and Frederick J. Lamb. The classes are already the largest of any season since Mr. Hubbard began his work in this city.

Much interest is being taken by Boston music-lovers in the coming recital of Mme. Ruby Cutter Savage, soprano, one of Mr. Hubbard's successful pupils, who will appear in Jordan Hall, November 20, assisted by Theodore Van Yox. Mme. Savage is well-known in Boston, where she lived for some time prior to her marriage to Paul Savage, one of New York City's music teachers.

Two of Mr. Hubbard's pupils, Joseph Sheehan, the tenor and Harrison Bennett, the bass, were with Henry W. Savage's opera company last season.

Among the other professional pupils of Mr. Hubbard's may be mentioned Margaret Roche, the contralto, and Herbert Johnson, the tenor, both of whom died within the past two or three years. Mr. Johnson was probably one of the best known tenors in this city and he had been successful as a composer.

Mr. Hubbard studied for several years in Italy, France and England and for eight years sang in opera in foreign countries, including Australia and also various parts of this country. It is undoubtedly



ARTHUR J. HUBBARD

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true that he is a born teacher and has peculiar abilities in this direction. Mr. Hubbard says that he formulated a system of vocal technique, based upon the teaching he received in Europe, and, although he does not claim to have discovered any new truths in regard to the voice, he believes that his system is one which produces the most complete and substantial results. Mr. Hubbard's pupils may be found as successful teachers in practically all of the large cities in the United States.

D. L. L.

The Dangers of Discovering a Voice

One of the diversions of professional musicians is to discover "great voices" among the people and set their possessors traveling in the path that has an opera singer's intoxicating triumphs at its end. Such a voice is said to have been discovered in a young house painter on the East Side. His tones are alleged to exceed the volume and compass of Caruso's, and plans have been made to send him abroad to study under the best European teachers.

According to the New York *Evening Mail*, a great singer should not be lost to his generation for lack of an opportunity, and yet it is a dubious path on which to launch a young man who has a family, who has another occupation and who has been unaware, blissfully or otherwise, that he could sing at all. It takes more than a fine voice to make a fine singer, and without an art, a temperament and a large gift of expression, the richest throat soon palls on the ear and commands but a moderate commercial reward.

Every night in this city you can hear in restaurants and music halls, where the price of a stein is the only admission fee,

voices whose natural beauty of quality is arresting. They awake echoes more squalid than those of grand opera houses because their possessors lack brains, lack temperament or lack industry. They constitute the tragedy of an opportunity neglected or unrealized, that has sometime seemed tantalizingly near realization.

The career of the opera singer is a lottery, a lottery with golden prizes, but these drawn by only a few. Its greatest bitterness beset such cases as that which supplies the text for these remarks. To take a young mechanic away from his family and friends, to hold before him a possibility glittering beyond the measure of his wildest dreams, to subject him to unaccustomed associations and solicitations not without danger and disintegrating influences, and then to discover in the end a defect or weakness that defeats expectation is to put human nature to an abnormal strain.

One of Kipling's tragic little stories is called "The Man Who was." There may be stories no less tragic in "The Voice That Wasn't." It is to be hoped that the East Side candidate for opera does not have that kind of a voice.

PADEREWSKI PLAYS IN BOSTON.

Gives Notable Recital on His Forty-Seventh Birthday Anniversary.

Boston, Nov. 11.—Paderewski gave his first Boston recital last Tuesday afternoon in Symphony Hall. It was his forty-seventh birthday and he was in fine humor, supplementing his scheduled performances with three-quarters of an hour of encore giving. The audience was most enthusiastic in its reception of the great pianist.

H. T. Parker, in the *Transcript*, says: "From the beginning he has made his mastery of the resources of the piano, his understanding of its capabilities, and his sensitiveness to its possibilities a means to clearer, fuller and more poignant expression of his music, of the instrument, of himself."

BOSTON'S BLIND PIANIST.

Affliction Is No Handicap to Franck Vigneron's Progress.

Boston, Nov. 11.—Franck Vigneron, the blind pianist, has lately come under the management of W. S. Bigelow, Jr., of this city and a tour is now being arranged. Vigneron has a repertoire of over 150 compositions and is a most able pianist. He was graduated from the New England Conservatory of Music a year ago and has appeared in many recitals since.

Vigneron gives no outward evidence of his affliction. His eyes are no different in appearance from those of a person possessing good eyesight and people have often conversed with the pianist for some time without becoming aware of the fact that he is blind.

D. L. L.

Oscar's Perfecto Criticized.

In future Oscar Hammerstein will not smoke in the Manhattan Opera House in the course of rehearsals. The director of the Manhattan, who is lost without a cigar, was absent-mindedly smoking one night lately at a rehearsal of "La Gioconda," and Mme. Nordica and other singers sent a request asking him not to smoke. They said that while the brand of cigar which he was burning was good, they feared too much smoke would not be of benefit to their throats.

Mr. Hammerstein immediately stopped smoking and stopped watching rehearsals long enough to say:

"I would stop breathing if any of my prima donnas desire it, but I must smoke, and when I want to enjoy a perfecto it will be in my little cyclone cellar just off the stage, where I go in times of great danger when operatic storms are brewing."

Marian Arkwright's orchestral suite, "Winds of the World," which was awarded the \$125 prize offered last year by *The Gentlewoman* for the best musical composition by a woman composer, the judges being appointed by the Worshipful Company of Musicians, was played at one of Dan Godfrey's Symphony Concerts at Bournemouth lately, the composer conducting.

DELNA SINGS AGAIN IN PARIS.

Popular Diva Returns to Stage After Four Years' Retirement.



MME. MARIE DELNA.

She Has Returned to Professional Life in Paris, Singing in Opera Comique.

PARIS, Nov. 9.—Mme. Marie Delna, who for a number of years won great popularity at the Opéra Comique, is again singing after four years of retirement, during which she has been married. Under the auspices of Isola Brothers, she is now appearing nightly at La Gaité, the municipal theatre of Paris, in the comic opera, "La Vivandière" by Godard, in which she won great success shortly before her retirement, at the Opéra Comique.

Mme. Delna is drawing large audiences and her voice retains all the old charm which is so well remembered by Parisian opera-goers.

H. M. W.

Spry Piano School Recital.

CHICAGO, Nov. 11.—Harold Henry, pianist, and Bertha M. Kaderly, soprano, appeared in a recital in Music Hall, October 28, under the auspices of the Walter Spry Piano School. Mr. Henry played from Brahms, Schumann, Mendelssohn, Chopin, Grieg, Scriabine, Liszt and Gounod-Raff. His performance stamped him as a musician of high attainments and he was cordially applauded throughout the recital.

Miss Kaderly's two songs by Mrs. Beach, and a selection from "Mignon" were especially enjoyed.

C. W. B.

The fifth season of the London Choral Society opened with a performance of Berlioz's "Damnation of Faust," preceded by Granville Bantock's setting of "God Save the King." Bantock's "Omar Khayyam," which was brought out at the Cardiff Festival, will be given at the fourth concert of the series.

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NEW YORK, SATURDAY, NOVEMBER 16, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the "Editor of Musical America."

The annual subscription for "Musical America" will henceforth be \$2.00 a year.

WHAT MISS FARRAR SAID.

It is difficult to understand why so much publicity has been given in the daily press to the alleged remarks of Geraldine Farrar, as quoted in the Berlin *Lokal Anzeiger*, anent the appreciation of art that obtains in America. According to the report, the young-Boston soprano had condemned her country in unqualified terms for its attitude towards music, declaring it to be entirely given over to business and incapable of understanding and recognizing true art.

Even to the readers least familiar with the vagaries of prima donnas generally it was plainly evident that no singer, however sweeping convictions she might entertain, would be guilty of such a lack of diplomacy as to deliver herself of the statements attributed to Miss Farrar on the eve of a return to this country for a professional engagement. But even had she, or any other young artist fêted in foreign centres, expressed herself as the report represented after only one season's experience with a public of rather more cosmopolitan tastes and standards than any European city can boast, no newspaper would have been justified in treating the criticism as so serious a slur upon the country as to justify soliciting the opinions of her colleagues in refutation of it.

People of decided convictions and unflinching candor in championing them—to which class Miss Farrar undoubtedly belongs—are exposed to the danger of having their motives misinterpreted, but, in view of the light shed on her original

statements by the young singer herself, it would seem that what she really said was unpardonably distorted in the published interview. This distortion, coupled with the fact that the interview really took place a long time ago, though only now appearing in print, proves that Miss Farrar has been placed in an unjust position.

With what she really said at the time, according to August Spanuth, who went to her to get a confirmation or denial of the statements imputed to her, no one conversant with musical conditions in Europe and in America can quarrel. Indignantly denying that she had branded the American public as incapable of appreciating art, and maintaining that, on the contrary, it is unusually intelligent and susceptible in regard to it, she explained that what she had complained of was that America does practically nothing for its native musical talent, that no attempt is made to enable a young opera singer to make a career without going abroad. She had realized this in her own experience and therefore felt peculiarly grateful to Germany for taking her up so encouragingly at the beginning. America possessed a greater wealth of talent than any other country, but it occurred to nobody to regard an opera institution from any other standpoint than in the light of a business enterprise. How far, for instance, were the large, rich cities of America from subventioning an opera undertaking as an establishment for the public benefit!

Such complaints as these are by no means new; they have been voiced time and again in the past, they will be echoed at periodic intervals in the future until practical municipal interest in the value of opera as an educational factor is realized in our cities generally. With the accomplishment of Mme. Nordica's project at Harmon-on-Hudson, young American singers eager for the lustre of a grand opera reputation may look for the opportunity to obtain here the experience which it is now necessary to go abroad to gain before their ambition to be heard in their own country can be realized.

WHEN CRITICS DISAGREE.

The New York Times prints a letter from one of its readers, J. W. Renault, in which that gentleman says:

The musical critic of the New York Times is enthusiastic over Mme. Nordica's voice, and says that she was vocally a superb *Gioconda*. Some of the critics of the other papers are, however, much less enthusiastic, one of them saying that her voice showed unmistakably the ravages of time, and another, who is quoted as one of the most competent on this matter, states that Mme. Nordica's voice is in such condition that not even the excellent acoustics of the house was able to aid it. He adds that Mme. Nordica vocally left much to be desired, her voice having lost a great part of its original charm and power, and her notes being mostly hard and emotionally dry. I know that criticism is not an exact science, (if it is a science,) but the difference of opinions is so striking that it is difficult to find a satisfactory explanation to account therefor.

Could any of your correspondents kindly enlighten me on this subject?

Here then, is food for thought. While the inquisitive Mr. Renault has not hit upon a novelty in the way of problems, he has brought to public attention the weakest and most lamentable side of musical criticism. It is obvious that Mme. Nordica's voice cannot, at once, show "unmistakably the ravages of time," and be "vocally superb" as *Gioconda*.

Even though criticism is not an "exact science," it must be admitted that in the consideration of the art of such a singer as Mme. Nordica, well-versed critics should be able to come to an agreement as to the general excellence or inferiority of the performance. All may disagree as to the details, but in a general summing up, it seems entirely incongruous to find one set sweeping aside the prima donna's work with a scathing adverse comment while the other set lauds it to the skies.

Those who read the reviews in the New

York daily papers, of concert and opera performances may be induced to arrive at one of three conclusions: That criticism itself, is manifestly unsatisfactory; that some critics do not understand their work or that some are dishonest in the expression of their beliefs.

After all, it is fairer to look upon criticism as one man's opinion, and in this connection it should be remembered that what is one man's meat is another's poison.

Reginald de Koven, so well known to American audiences through his compositions, is gradually winning a strong following as a result of his new duties as music critic of the New York *World*. So far, his criticisms have been characterized by decided fairness and, compared to the work of his contemporaries, absolute leniency in passing judgment. He has given a willing pen to the efforts of Mr. Hammerstein. "We want opera for the masses in this country. If the classes are willing to pay for it—and be it said to their credit, they apparently are—opera must get to the masses to become anything more than exotic and empirical, and to gain and retain that influence which can permanently affect our musical taste and cultivation," says Mr. De Koven. "There is for some reason a feeling and atmosphere about the Manhattan Opera House which seems to make it peculiarly the home of popular opera, meaning the opera which will appeal to the greatest number of people."

"There is French music, there is German music—why should there not be British music?—by which we do not necessarily mean the jingle of Sullivan." This sentence, printed in the *Musical Standard*, has aroused the ire of the London *Telegraph*, which asks: "When will the superior person cease belittling the art-work of Arthur Sullivan? . . . has this ultra-superior critic, one may ask, ever heard of 'The Golden Legend' or of a work entitled 'Ivanhoe'?" As a matter of fact, Sullivan's greatness does not lie in these two elaborate works, which are weak and ephemeral, says Mr. Finck in the *Evening Post*. It lies in his having been able to create fresh melodies and establish, with the aid of Gilbert, a new school of operetta. If his tunes are "jingle," then jingle has far more artistic value than the unmelodic stuff now being penned everywhere by followers of R. Strauss, Debussy & Co.

"A droll fact touching the new Tetrassini furor is that the singer had already been heard in San Francisco and proclaimed great before London heard her," says the New York Times. "This is dwelt on with irony by some Americans who are not of New York. Of course, it is something of a joke on American impresarioship. But, after all, it would not do to rely on the enthusiasm of San Francisco or any other Western city without some substantial corroborative evidence."

"Merry Widow's" Orchestra.

To the Editor of MUSICAL AMERICA:

Whenever a sensational worldwide stage success is produced some iconoclast extracts a tiny hammer from his pocket and, overlooking the general excellence of the performance, attempts to find a vulnerable spot in the detail. To wit, regarding the "Merry Widow" article in the *Herald* of October 26, in which he states that the orchestra used on the stage during the scene at Maxim's, in the third act of the "The Merry Widow," is not composed of the proper instruments, I beg to state that he is entirely mistaken.

The orchestra comprises a violin, a tambourizza primo, tambourizza seconda, tambourizza violi, tambourizza baritor and tambourizza basso. The tambourizzas are make like the mandolin and guitar, but are genuine Roumanian instruments, having been purchased in Budapest by Mr. Savage for this production. The members of this orchestra are Hungarians and Roumanians, and the instrumental detail is exactly a duplicate of the stage orchestras used in Vienna and Berlin. The London production is not the original, and if the London stage orchestra is not the same as ours, it is incorrect.

LOUIS F. GOTTSCHALK,
Musical Director "The Merry Widow"
Company, New York.

"Musical America" in Paris.

To the Editor of MUSICAL AMERICA:

Your paper is a weekly visitor to the reading room of Mr. Savage's headquarters here in Paris. It is read by a great number of American professionals who derive much benefit from it.

HERMAN FELLNER,
European Representative Henry W. Savage, Paris.

PERSONALITIES



LEO TECKTONIUS

Among the interesting things in the possession of Leo Tecktonius, the young American pianist, who moved his studio from Chicago to New York this Fall, is a bust of himself made during his last visit to Europe by Antonio Sciortino, a well-known sculptor of Rome. Mr. Tecktonius is meeting with gratifying success in his new home.

Caruso.—Enrico Caruso, who sang four times at the Vienna Court Opera this Fall, as well as in Berlin, Budapest, Hamburg and Frankfurt, has been engaged for a return engagement in Vienna next year.

Sibelius.—Jean Sibelius, the Finnish composer, has just completed a new symphony, his third.

Grenville.—Lillian Grenville, the young New York soprano, who recently made a success as *Ophelia* in Thomas's "Hamlet" in Milan, has been chosen by Umberto Giordano, composer of "Fédora," "Siberia" and "Andrea Chenier," to create the title rôle of his new opera, "Marcella," in France. She is also engaged to sing in Messager's "Fortunio" and Massenet's "Thais" at the Théâtre de la Monnaie, Brussels.

Carl.—William C. Carl, the New York organist, has been engaged as editor of the organ department of *The Circle Magazine*, where his writings have already appeared. He will take charge of the department with the January issue.

Saint-Saëns.—Although now in his seventy-second year, Camille Saint-Saëns continues to write with as much enthusiasm as he displayed forty years ago. Over the door in his study is this protest: "There is nothing so insupportable to a busy person as the visits of people who have nothing to do." Written by his own hand in 1860, the notice has been hanging up there ever since. He has just completed a transcription for two pianos of Chopin's Sonata in B flat minor.

Kirkby-Lunn.—Louise Kirkby-Lunn, the English contralto, who arrived this week on the *Oceanic*, gave a recital in London just before sailing for New York. Her program contained the five Wagner songs, and examples of Schubert, Brahms, Debussy, Strauss, Grieg, Sibelius and Hugo Wolf.

Von Grave.—Elsa von Grave, the pianist, wife of Alberto Jonas, now teaching and playing in Berlin, has been visiting Mr. and Mrs. Sydney Wrightson in Washington.

Clark.—Charles W. Clark, the American baritone, has been engaged by the Société Philharmonique of Paris for an oratorio festival that will close its present season.

Rennay.—At Mme. Chaminade's recent London concert Léon Rennay was the artist chosen to interpret the songs accompanied by the composer, who also played a number of her favorite and new pieces for piano.

Cavalieri.—Lina Cavalieri, of the Metropolitan Opera House, has been seriously ill in Paris and her reappearance in Massenet's "Thais" at the Opéra has been delayed on that account. She will have the title rôle in Cilea's "Adriana Lecouvreur" at the Metropolitan.

ECHOES OF MUSIC ABROAD

EUGEN D'ALBERT'S latest opera, "Tiefland," while it pleases the popular fancy of opera-goers, will not win for the composer, as such, any higher position than he now holds, in the opinion of the German critics.

"D'Albert as a creator does not belong to those who offer difficult riddles to solve," says one of Dr. Lessmann's critics. "The irresistible attractiveness of his music lies in an unforced naturalness, in his endeavor not to appear to be more than he really is. He writes music spontaneously, just as the inspiration comes to him, without marring its freshness by weighing and considering it a long time, without cracking his head over it, without any other ambition than to achieve an immediate success."

"Tiefland" is closely related in musical diction to the young Italian school; only d'Albert lacks the sharp accents, the dramatic expressions, the brutal element, even the sensational musically. It is what one can call a 'hit.' As the success of a day it will probably find a large public. From the standpoint of the authors, as also of the public at large, it may well seem a success, but this standpoint seems to me rather unworthy, and not in accord with the better, richer side of d'Albert's artistic individuality."

The plot of the opera presents one of those psychologic problems dear to the European heart. Pedro, a young shepherd, is lured from his mountain home down to the lowlands by his master, Sebastiano. A woman named Marta is the bait, possession of the mill in the valley is the supplementary inducement. It is not till after the marriage that Pedro discovers from the jeers and mockery of the villagers that a stain rests on Marta's past. Under the pressure of fearful apprehension, the easy-going, unsuspecting clown is transformed within a few hours into a defiant, aggressive defender of his honor. Marta confesses to him that she has been unduly intimate with Sebastiano, who was compelled to give her up in order to save himself from financial ruin by marrying a rich woman. Sebastiano, however, regards the separation as a mere formality—relying upon Pedro's stupidity, he intends to continue his relationship with Marta. But the transformed Pedro forces him into the mill and there, in a fight between man and man, kills him. Then he takes his wife, whom he loves and who has learned to love him, out of the sultry, unhealthy valley, back to his mountain home.

THE extent to which the managing committees of Paris's two most celebrated Sunday concert series—the Concerts Colonne and Concerts Lamoureux—distrust each other was illustrated by the absolute silence regarding their program for their opening concerts—to say nothing of the whole season's plans—that both maintained even up to the last minute. A French paper, commenting on this unfortunate and undignified attitude, predicts that, as a consequence, some works will be performed by both societies on the same day, since, as it is, the dates of their concerts clash.

AN entire evening of Bach's piano music is what Gottfried Galston, a rising young German pianist, offered the Berlin public not long ago. He played the Capriccio in B flat major, the Chromatic Fantasia, two preludes and fugues from the "Wohltemperiertes Klavier," the Prelude, Fugue and Allegro in E flat for lute or cembalo, the Italian Concerto and six of the Busoni transcriptions—four chorales for organ, a prelude and fugue in D and the Chaconne for violin.

It required courage to experiment with such a program even with a Berlin audience. It seems that Galston attempted throughout the recital to confine himself to the tonal dynamics possible with a piano of Bach's day—a mistaken kind of reverence, according to Dr. Otto Lessmann, as the result was that the different compositions lost much of their essential dignity and sounded insignificant. Despite the sound musicianship of the artist, his playing, under this mistaken guidance, im-

pressed the hearer as affected. When Bach is played on a modern grand piano the full resources of the instrument should be utilized to enhance the true breadth and nobility of his works, as he would have taken advantage of them had a modern piano been possible in his day.

Galston is an ambitious and progressive young artist. His Bach recital is to be followed by four more one-master evenings, devoted to Beethoven, Chopin, Liszt and Brahms.

FINLAND'S celebrated composer, Jean Sibelius, has drawn upon his compatriot, Runeberg, considered Finland's national poet, for the words of a group of seven songs, just published as his Opus 13. As everybody knows, Sibelius is essentially a modern in his harmonic structures, but in his songs he forms plastic melodic pictures that at times recall Robert

GREETING FROM AUGUSTA ZUCKERMANN



The Card from Lodz, Russia, Herewith Reproduced, Was Received by "Musical America" This Week from Augusta Zuckermann, the Young American Pianist, Who Has Been Playing with Notable Success in the Principal Music Centres of Europe During the Last Two Years.

Franz's style. At the same time they possess certain essentially national traits.

The names of these songs, which are provided with both German and Swedish words, are "Unter Ufertannen," "Kusses Hoffnung," "Des Herzens Morgen," "Frühling schwindet eilig," "Der Traum," "An Frigga," "Der Jägerknebe."

WHY there is so strong a bond between Camille Saint-Saëns and the city of Dieppe, where a statue of the composer was recently unveiled, is explained by the veteran Frenchman in an interview with the representative of a Paris paper.

"The reason is very obvious," he says. "I was born in Paris, but my family comes from Dieppe. My mother used to paint flowers with a great deal of taste and talent, and sometimes she would say to me: 'What will become of these pictures after I am dead? Perhaps the best thing will be to burn them.' I took good care not to do so, and offered them to the city of Dieppe. They were accepted with great pleasure, and placed in the museum that bears my name. I completed the collection by adding some pieces of antique furniture of ours—clocks and other objects—and thus these souvenirs form a bond of attachment between me and Dieppe and its people."

"The wealthy lady there who offered this statue of me as a suitable decoration for the theatre is a Mme. Caruette. She has a daughter who is married, and both her daughter and son-in-law have great musical taste. The former plays the violin and piano, and her husband the violoncello. They are not mere amateurs, but real artists, and the proof is that on the day of the unveiling I played some of my music with them. Mme. Caruette wanted to engage the orchestra of the Paris Opéra for this occasion, but I thought it would give us too much work and trouble, and bring about needless complications."

BERLIN critics have been unanimously enthusiastic over the playing of Kathleen Parlow, the young Canadian violinist, who, a native of Calgary, has reached Berlin, her sixteenth year and recognition as one of the most exceptionally gifted young artists of the day, by way of the Western States and Russia, where, in St. Petersburg, she was a pupil of Leopold Auer, Mischa Elman's teacher.

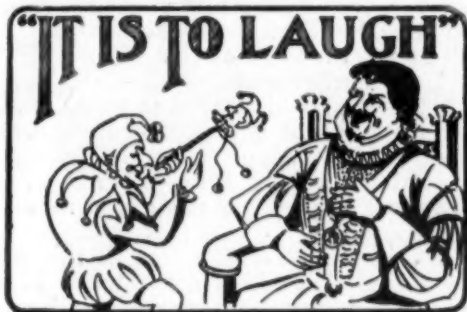
At her second concert in the Prussian capital she gave the Tchaikowsky Concerto in such a manner as to prompt the *Allgemeine Musik Zeitung* to remark that "she played the first movement with a breadth of conception seldom heard and with extraordinary technical fluency and magnificent, 'juicy' tone. In the slow movement delicacy and subtle veiling of the tone were lacking; here the wholesome, robust nature of the artist involuntarily interfered. The last movement, on the other hand, she threw off with overwhelming temperament and real élan."

DIRECTOR CARRE, of the Paris Opéra Comique, has a varied list of novelties clamoring for production. The revival of Gluck's "Iphigénie en Aulide" after an interval of eighty-three years, with Lucienne Bréval in the title part, will be followed by "Snégourochka," by Rimsky-

Saint-Saëns. Its publication provoked an indignant comment in *L'Eclair*, the organ of the free-thinkers of that region, and a solemn warning against the concert:

"Let free-thinkers be on their guard, if there is still time! One glance at the program reveals, as prominent features, the 'Prelude du Déluge,' and Saint-Saëns!" A saint! And the flood! Verily, too much of the Bible for free-thinkers.

PARIS'S new Philharmonic Society devoted its first three concerts to the trios of Beethoven, played by Alfred Cortot, Jacques Thibaud and Pablo Casals. For the fourth the late Alfred Reisenauer had been engaged; a substitute has not yet been announced. Among the other soloists during the season will be Felix Sienius, the Berlin tenor who pleased London last Spring, Leopold Godowsky, Reynaldo Hahn, Eugène Ysaÿe, Joseph Slivinski and Suzanne Metcalf, the American mezzo-soprano.



A hard-headed old Pittsburg manufacturer who made his fortune, as he expresses it, "with his coat off," was induced by his daughters to accompany them to a Wagner concert, the first he had ever attended. The next day he happened to meet an acquaintance who had seen him the night before, who asked:

"I suppose you enjoyed the concert last night, Mr. Smith?"

"Yes. It took me back to the days of my youth," the old man said, with a reminiscent sigh.

"Ah! Summer days in the country, girl in a lawn dress, birds singing and all that?"

"No, the days when I worked in a boiler shop in Scranton."—Philadelphia Ledger.

"Vocal culture will develop the chest," writes the editor of a beauty column. That explains why people who think they can sing generally act so chesty.—Washington Post.

A former baritone of the old Bostonian Opera Company is in a Minneapolis jail, accused of forgery. A false note, apparently.—Tacoma News.

Biggs—I wonder why Brown always invites his next-door neighbors to come in when he has company?

Wiggs—That is the only way he can get them to cut out their phonographs long enough to let him talk.—Philadelphia Telegraph.

SIGNORA TOSELLI

A regular queen she now might have been Were her passions a trifle more chilly; To be Montignoso she reckoned but so so, And now she's Signora Toosilly. —London World.

DIVINE ON THE TROMBONE.

Miss Phoebe Tibbetts is one of the most accomplished and versatile belles in the whole county, and Green View is justly proud of her. After having established her reputation as the most divine concertina player whose beauty of soul has charmed many, she has taken up the study of that difficult instrument, the trombone. Her many admirers predict that she will become a great artiste. It is with such spirits as her that the kingpin impresarios like Conried, Hammerstein, and Bud Ridley make their great successes.—Kentucky Illuminator.

Nan—Did you notice how dreadfully that piano needed tuning?

Fan—Why, no, dear; I thought it harmonized perfectly with your voice.—Chicago Tribune.

Old Blunt—Ah, Miss Nightingale, that "Winter Song" was charming. It carried me back to the days of my childhood.

The Singer—I'm so glad you liked it.

Old Blunt—Why, I could actually hear the cattle bellowing, the old windmill creaking, and the discordant winds howling about the doors.—Philadelphia Inquirer.

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Isabel Garghill Beecher is arousing the interested attention of musicians and literati as an authoritative interpreter of the new art form—cantillation—the speaking voice and music combined in interpretation of poem and drama.

It is a form that is attracting the best composers, and although it has received unquestioned approval in Germany, it is little known as yet in its highest form in this country. Mme. Beecher's work is therefore welcome, if only to familiarize American audiences with these striking modern compositions.

In addition to these, Mme. Beecher reads the Wagnerian operas to which the music has been adapted for her arrangement of the lines by Tina Mae Haines.

The most notable of these is the "Parsifal" production—an admirable piece of adaptation by both reader and musician. It is an entity, not a clipping here and there from either the music or the drama, but a condensation of both—the mental and emotional content of the opera in miniature, with the effect of perfection in detail and finish—the drama given in two hours instead of five. Under the touch of this beautiful woman—whose personality has been described as something of Julia Marlowe, something of Nazimova, and yet all of herself—no hearer feels the loss of stage-setting or multiplicity of characters evident to the eye.



Photo by Almé Dupont.

MME. ISABEL BEECHER.

She is Introducing the New Art Form,
Cantillation, to American Audiences.

At times the speaker stands silent in that effective use of the filled pause for which she is famed, while the music carries on the story; at times she speaks and the music is hushed, but during a large portion of the reading, the rich speaking voice is heard in perfect harmony with the music, the dramatic effect of the one enhanced by the aesthetic effect of the other.

The lines are not intoned—they are inflected; not chanted, but spoken, and so perfect is Madame Beecher's rhythmic conception and sense of pitch that she never fails to keep in absolute harmony with the orchestra throughout the most difficult passages, although there is, of course, no thought of following the exact notes of

the music with the voice, since the vehicle of expression is speech, not song.

In "Parsifal" the arrangement that Mme. Beecher uses provides for the full orchestra or for the organ with harps and chimes. It was presented with the latter instrumentation on November 10 at Plymouth Church, in Chicago.

On the night following, the opening of the new auditorium of the Illinois State University at Champaign, Mme. Beecher was accompanied by the String Quartet from the Chicago Orchestra in a production of "Das Hexenlied," by Ernst von Wildenbruch, with music by Max Schillings. Previously Mme. Beecher had read the same poem with the full Thomas Orchestra, meeting with the same overwhelming success. Everywhere she has created the most profound impression with these interpretations. It is announced that she will be heard in New York this season.

TO BECOME PROFESSIONALS.

Philadelphia Society Amateurs Will
Take Up Concert Work Seriously.

PHILADELPHIA, Nov. 11.—Inspired by their love of their art, Mr. and Mrs. William James Baird, who are known in local society, will become professional concert singers. Later they may be heard in grand opera. On December 10 they will give their first concert, appearing in New York.

"I am sure Mrs. Baird and myself will find it far more interesting to use what talents we may possess in an artistic way in a professional sense rather than as amateurs," said Mr. Baird, when interviewed regarding his plans.

"If one has a natural talent in any direction it is better to use it for all that it is worth rather than sit in a banker's office and seek success in some calling for which perhaps he is ill-fitted."

MUSIC IN WASHINGTON.

What the National Capital Musicians
Are Doing This Week.

WASHINGTON, D. C., Nov. 9.—The musical season of the National Capital is beginning both in local circles as well as with concerts by visiting artists. Mme. Marie Von Unschuld is arranging for a piano recital in the reading-room for the blind at the Library of Congress to take place the latter part of this month.

The Washington Chorus Club gave an interesting musicale recently under the direction of William J. Palmer, at which the society did some excellent work. This organization will give monthly recitals in oratorio and operatic choral selections.

George Deland is organizing a local orchestra to assist the Choral Society in its second concert in April, when Gounod's "Redemption" will be heard.

Francis MacMillen, the violinist, will appear in a concert at the Belasco Theatre today.

A series of musicales which will be unusual and entertaining will be those given by Edgar Priest on the organ of St. Paul's Episcopal Church.

Harry Wheaton Howard has written a Christmas anthem entitled "The Grace of God which Brings Salvation." It is arranged for quartet and chorus, but may be used with quartet alone. This will be sung at the morning service during the Christmas season at the Church of the Immaculate Conception, of which Mr. Howard is organist.

The Washington College of Music has announced a series of daily lectures and recitals by members of the faculty. While these are chiefly for the pupils of the institution, the public generally is invited at a nominal fee.

Felix Garziglia, the French pianist, has secured new apartments in The Royalton, where he has a very artistic studio.

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GRANT HADLEY - - - - Bass-Baritone

ANOTHER SUCCESS IN LONDON FOR DE LIS

Szumowska and Harold Bauer Draw Large Audiences—New Music Performed.

LONDON, Nov. 6.—Edith de Lis, the twenty-two-year-old Boston soprano, followed up her successful debut at Covent Garden in "Tosca," with an equally promising appearance as Nedda in "Pagliacci" last week. Considering that on this occasion she essayed the part for the first time, her impersonation was considered by the *Referee* "a remarkable achievement," and pronounced by the *Times* "another triumph." Though historically slightly unfinished, vocally it possessed great charm.

Antoinette Szumowska, at her second pianoforte recital in Aeolian Hall, as on the previous occasion, gave evident pleasure to her listeners by her brilliant and vivacious renderings of the various pieces on her program, some by Chopin being particularly enjoyed.

There is a notable increase in the admirers here of Harold Bauer. His program for his recital at Bechstein Hall was admirably representative. He opened with Edward MacDowell's Second Sonata and gave it a reading that was instinct with understanding and sympathy. In a personal chat Mr. Bauer expressed a great admiration for the work, which has not been heard here before. He also played Schumann's "Fantasie Stücke," and particular interest seemed to attach to his own arrangement from the figured bass, of a dignified and expressive piece for violin and cembalo, by Bach, called "Lamentvolle." The program further contained the Prelude, Fugue and Variations by César Franck, a new work by Emmanuel Moor, and a delightful set of three pieces by Debussy. He told me that he is looking forward to his return to America this season.

The Hambourg Quartet recently commenced a series of chamber concerts in an auspicious manner with a performance of Beethoven's Quartet in F minor, op. 95, that attested its individual talent and painstaking rehearsal. Mark Hambourg's brothers, Jan, the violinist, and Boris, the cellist, are the principal members of this organization. A feature of the concert was the first performance in London of five pre-tenious songs by Max Mayer set to poems of Irish mythology, which were dramatically delivered by Marie Brema, an old favorite of Metropolitan Opera audiences. Nina Gordon, a pupil of Mme. Marchesi, made a promising first appearance.

Mozart's recently discovered Violin Concerto No. 7, in D, which was thought to have been destroyed, will be played for the first time in England by May Harrison at the Queen's Hall Orchestra's concert on November 16.

Prof. Johann Kruse and his string quartet, to which Jacques Renard, the cellist, is a comparatively new addition, have be-

WHERE WAGNER COMPOSED "LOHENGRIN"

Valuable Collection of Souvenirs of Great Composer Added to Museum in Home at Gross-Graupa.



RICHARD WAGNER'S HOME NEAR DRESDEN.

DRESDEN, Nov. 1.—Herewith is shown a picture of the little country house in Gross-Graupa, near this city, where Richard Wagner, during the Summer of 1846, sought refuge from the turmoil of the city and the intrigue of the Court Opera, to rest and work quietly. It was here that he received his inspiration for the beautiful "Lohengrin" music, and in this quiet home he completed the first two acts of the opera.

One must go far to find a more pictur-

esque spot than this. It can be reached by walking only, from Pillnitz, the Summer home of the King of Saxony.

At the present time the two rooms and the little kitchen, which Wagner had rented for himself and his wife, Minna, are owned by the Wagner Society of Leipzig, and are open to visitors. Recently a valuable collection of Wagner souvenirs was added to the museum into which the rooms have been converted, as gifts from Frau Cosima, who is, by the way, reported to be very ill, her daughters and other admirers of the great composer. A. I.

De Pachmann's New York Program.

Next Tuesday afternoon Vladimir de Pachmann will give his first New York recital this season at Carnegie Hall, when he will offer the following program:

Scarlatti, Sonata in A major; Mozart, Fantasia, No. 18, in C minor; Weber, "Perpetuum Mobile"; Mendelssohn, "Rondo Capriccioso," Op. 14, E minor; Schumann, Romanze, Op. 28, F sharp; Sgambati, Gavotte, Op. 14, A flat minor; Raff-Henelt, "La Fileuse"; Moszkowski, "En Automne"; Tchaikowsky, Polka, Op. 9, No. 2, B flat; Chopin, Nocturne, Op. 27, No. 2, D flat; Preludes, Op. 28, E flat and B flat minor; Etudes, Op. 25, Nos. 1 and 3, Mazurka, Op. 56, No. 2 C major; Grande Valse Brillante, Op. 34, No. 1, A flat.

Clarence Eddy's Wife to Sing.

Mrs. Clarence Eddy, wife of the well-known organist, will make her first appearance musically in New York in the Astor Gallery of the Waldorf-Astoria on Saturday night, November 16. It will also be the first appearance for the season of 1907-1908 of Jean Gerardy, cellist. Clarence Eddy will act as accompanist for the occasion.

SCHELLING'S SUITE RECEIVES PRAISE

American Pianist-Composer's New Work Makes Profound Impression in Amsterdam.

The first production of Ernest Schelling's new work, a Fantastic Suite for piano and orchestra, took place October 10 in Amsterdam at a concert of the famous Mengelberg Concertgebouw Orchestra. Reviewing the work Don De Lange, the noted Dutch critic, writes in *Nieuws van den Dag* as follows:

"The composer-pianist, Ernest Schelling, was the soloist in the subscription concert last night. As an artist Schelling is an exceptionally sympathetic personality. When he speaks to us through his work we are impressed that he yields to the immediate dictates of his heart. Natures such as his never attempt to transform entire philosophies into melody and hence never become tiresome. Artists of the Schelling stamp reveal in music the spontaneous sensations of heart and intellect. At times these impressions are serious, at times cheerful, sometimes amiable and lovable and again of profound feeling. Those who are not masters of technique often produce unimportant art works. Schelling, however, is a master whose creations fascinate. This was the case with his Fantastic Suite for piano and orchestra which had its first hearing in the Koncertgebouw last night.

"This suite is composed of an allegro marcia, a scherzo, an intermezzo and a Virginia reel. Is the latter of American origin? I gather from the program notes that it is an American National dance which has its foundation in a theme from a march dating back to the war between the North and the South. We are told, furthermore, that while the piano part repeats the first theme, the stringed instruments and clarionets play an old slave melody which forms an introduction to the coda, and is later on used as a theme. The general impression is excellent and easy of comprehension. The work abounds in many beautiful, well-conceived and interesting parts without detriment to its symmetry.

"The middle part of the scherzo is written in 5-4 time and contains much charm. It is evident that Liszt, Chopin and Saint-Saëns were godfathers at the baptism, but no fault should be found with Schelling by reason thereof. To us he is revealed as a high-strung, keen and intelligent artist who writes for the modern orchestra in masterly fashion. In addition to the Fantastic Suite, Schelling played Beethoven's Fifth Concerto for piano. We bring homage with sincere admiration to the artist and the orchestra for the rendition of this chef d'oeuvre. Through the medium of his fascinating performance, free from all attempt at effect, but with virile, dignified and warm, the music of Beethoven held communion with our hearts. His was the conception of a great artist—not the virtuoso."

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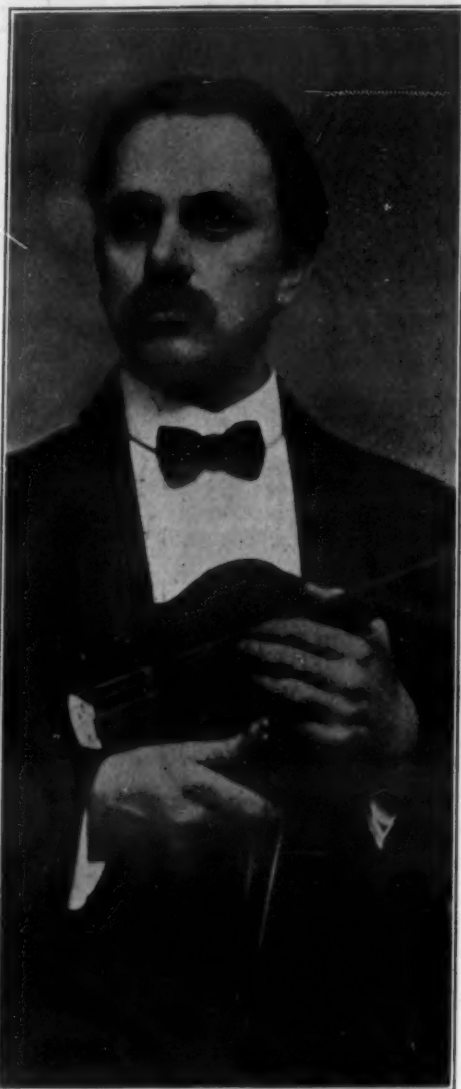
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PAUR'S NEW VIOLINIST CAUSES STIR

Wyganowski Sets Pittsburg Society Circles Talking—Used to Play in Hotel There 'Tis Said.

PITTSBURG, Pa., Nov. 11.—Much amusement was manifested in the announcement sent out of Pittsburg that the new concertmeister of the Pittsburg Orchestra, Wladislaw Wyganowski, last summer occupied the position of violinist in the café of the Fort Pitt Hotel of this city. He received the handsome salary of \$75 a week, the amount paid Luigi von Kunits, who resigned as concertmeister of the orchestra at the close of last season. But Wyganowski appeared to Director Emil Paur at the psychological moment and he now stands in the limelight of public favor. Previous to being discovered by Paur, he had been playing engagements where he could find them, just like all other musicians. For a time he played in concerts, but before Paur met him was unable to get before competent judges and therefore did not find his proper level until the director of the Pittsburg orchestra heard the man in New York on his arrival from Europe. Paur had arranged to meet musicians and alleged artists.

His soul was tortured for a time by the "awful noises" made by some and frequently was compelled to rush to a nearby park to rid himself of the scrapings and sawings, which grated on his nerves. Wyganowski had made an appointment. Paur had never heard him, but had heard lots of favorable criticism. When Wyganowski appeared at the appointed hour he held his violin lovingly underneath his chin in a manner that denoted the genius that he is. As he laid the bow over the strings, pure sweet tones arose with such intensity of feeling that soon had the conductor in their grasp. The player appeared to put his very soul into the music and Paur at last muttered, "Ach, Gott, it is he!" Wyganowski's days as an unknown then ended. Manager W. T. Mossman of the orchestra refuses to discuss the fact that



WLADISLAW WYGANOWSKI.
New Concertmeister of the Pittsburg Symphony Orchestra.

the concertmeister did play last Summer at a local hotel. But society is not agog because of it, Wyganowski having the earmarks of a great master, being stamped as a wonder by all who know his ability.
E. C. S.

The Public, Not Partisanship, Is Genius's Greatest Help to Triumph, Says Strauss

Richard Strauss voices his unwillingness to be regarded as the head of any party among modern tone painters in a recent article on modern musical tendencies contributed to *Morgen*, a new Berlin weekly publication, in which he says, in effect, that there are no "moderns," there is no "progressive party." His faith in the final judgment of the public is of infinitely greater significance than the championship of a group of partisans he thus expresses: "The one moving and decisive factor which has helped even a Richard Wagner as well as other great geniuses to final

triumph has been the great, unbiased public, which, in its ready susceptibilities to every new and important achievement in art, is, as a rule, the most trustworthy standard-bearer of all progressive ideas. For it is a fact, abundantly confirmed by history, that whenever a truly great achievement in art has appeared it has almost invariably been correctly estimated, if not in its details, yet in its broad outlines, by the natural intuition of the masses. And beside this natural intuition of the masses any efforts of a progressive party, a recruited circle of hardened experts, will be of comparatively small importance."

Strauss goes on to support this championship of the public by citing a story of Franz Liszt, pianist-composer. Fifty years ago that master pianist appeared in Dresden in the first of three concerts of his own orchestral works. The audience gave him "storming ovations," but the critics next day pronounced him "a mere dilettante, no composer whatever." Then the people became ashamed of their enthusiasm, and "nothing could induce them to applaud the noble tone-poems again." But posterity has confirmed the public verdict, not the critics'.

"The important thing," continues the composer of "Salomé," "is that all-powerful contact between the creative genius and the progressive public, far removed from all party affiliations and prejudices." And he goes on to say:

"One must not permit oneself to be deceived by the fact that this self-same public often grows ecstatic over the accidental, the commonplace, and the trite as something entirely new, original, and progressive. These outbursts are, moreover, usually of a passing nature. The public has really two souls in the breast; a third is, indeed, lacking; for that kind of art which possesses neither deep, inner feeling nor a commanding, overmastering strength the public has the smallest possible understanding and still less inclination. Hence so many disappointments of earnest, hard-working artists, whom even the adversaries can not charge with triviality nor the friends admit that they possess enough suggestive power to capture the public."

"Carl Maria von Weber once said of the great public: 'The individual is an ass, but the whole is, nevertheless, the voice of God.' And, indeed, the soul of the thousand-headed public, which appears in our theatres and concert halls for an evening's artistic enjoyment, will, as a rule, instinctively get a true appreciation of what is presented—provided, however, that a fussy criticism or a busy competition does not get in its work and unduly influence the intuitive susceptibilities."

He further declares, in an attitude of self-defense against critics, whose conception of art is "based on an obsolete aesthetic standard," that they are now busier than ever in making life bitter for every one who seriously endeavors to express his own artistic ideal.

"Do not misunderstand me," he adds; "I am very far from calling such men reactionaries, who prefer Beethoven's 'Eroica' to a weak, modern symphony, or who would rather hear the 'Freischütz' twelve times in succession than a foul, modern opera once. In this sense I am a reactionary myself. But the reactionaries in an 'unendurable sense' I call all those who maintain that, while Richard Wagner took his dramatic material from German mythology, the modern artist is forbidden to take similar material from the Bible (of course I am speaking *pro domo*); and those who piously assert that it is vulgar to use the valve-trumpet as a melodious instrument only because Beethoven had to get along with tonics and dominants—in short, all those who, armed with great legal tablets, are trying to prevent every one, who desires and is able to create

something new, with an *anathema sit!*

"Away, therefore, with all schoolmarm esthetics for works of art which must be judged by their own standards! Away with all tablets of law, which were long ago broken into pieces by the great masters! Away with all high priests, who would want to stand in the way of all further progress! Away with all who have nothing else to appeal to than the customs of yesterday!"

NEW CHORUS IN OHIO.

Treble Clef Club Formed by Singers in Northwestern Part of State.

LIMA, Ohio, Nov. 11.—Northwestern Ohio has a new choral society in the Treble Clef Chorus, made up of sixteen young women embracing singers from Defiance, Findlay, Lima, Venedocia, Delphos, Convooy and Celina. The chorus is under the direction of Millie Sonntag, a most talented and gifted conductor and a splendid musician.

The first concert of this body of women singers was given at the Congregational Church, October 30, to a delighted audience, which insisted on two reappearances of the chorus after some particularly effective work. This concert at Lima will be followed by concerts at the other towns and cities in Ohio represented in the chorus.

Helen Badeau, soprano, and Effie Longworth, mezzo, effectively sang the incidental solos in the chorus numbers; while the solos presented by Bess Knox and Caroline Cantlon were so well done that each was compelled to respond to recalls.
R.

VOLPE A FIRE HERO.

Symphony Conductor Saves Four Lives in His New York Home.

Arnold B. Volpe, conductor of the Volpe Symphony Orchestra, played the fire hero in his home at 312 Manhattan avenue early Monday morning, saving his two little daughters, his wife and a servant, who caused the fire.

Mr. Volpe awakened to find his room filled with smoke, ran down five flights with the children, and rushed back in time to carry his fainting wife to the floor below, where she was attended by neighbors. Then the musician rescued the servant, who was unconscious, and by that time an impromptu fire brigade had been organized in the building, and the flames were under control. Mr. Volpe was quite badly burned.

No More Singing to the Moon.

To-morrow being the fifteenth day of the fifth moon, the Cantonese are in the habit of having sing-song parties in open spaces, or on the roof, for the purpose of worshipping the moon. The police department, being afraid that disorder might arise from these people, has issued a notification that such noisy parties at night should be prohibited.—South China Post.

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NEW YORK AUDIENCE GREET'S MR. GANZ

**Brilliant Swiss Pianist Plays Many
Novelties at His Mendelssohn
Hall Recital.**

RUDOLPH GANZ'S RECITAL, MENDELSSOHN HALL, NEW YORK, NOV. 8.—Program:

Beethoven: Sonata, op. 26, A flat major.
Brahms: Capriccio, B minor.

Dohnanyi: Two Rhapsodies, F sharp minor and C major.

Schumann: Sonata, op. 11, F sharp minor.

Ravel: "Oiseaux tristes."
"Barque sur l'océan."

Alkan: "Le chemin de fer."

Chopin-Liszt: "Meine Freuden."

Liszt-Busoni: "Mephisto Waltz."

Rudolph Ganz, the young Swiss pianist, who has gained an enviable reputation both in this country and Europe, reappeared before a New York audience on Friday afternoon last week, when his playing confirmed the excellent impression made on his previous appearances in the metropolis, as soloist at one of the New York Symphony Orchestra's concerts, with Felix Weingartner conducting, two seasons ago, and in a recital last year.

Devout adherence to high ideals and an entire absence of cheap sensationalism are conspicuous characteristics of Mr. Ganz's work. His style possesses an essentially masculine virility without ever deteriorating into an exhibition of mere brute force; to graceful morceau of small frame and to works of larger, broader scope he can adapt himself with equal facility. He is an artist of unimpeachable technical equipment and of sterling musicianship. While refreshingly sane in his interpretations, he lacks neither poetic imagination nor that inner depth of sentiment, without which no artist's achievements are convincing. And as to his touch, such beauty of tone quality as he produced at this recital is rare, indeed. He is assuredly one of the most essentially musical and satisfying of the pianists now before the public.

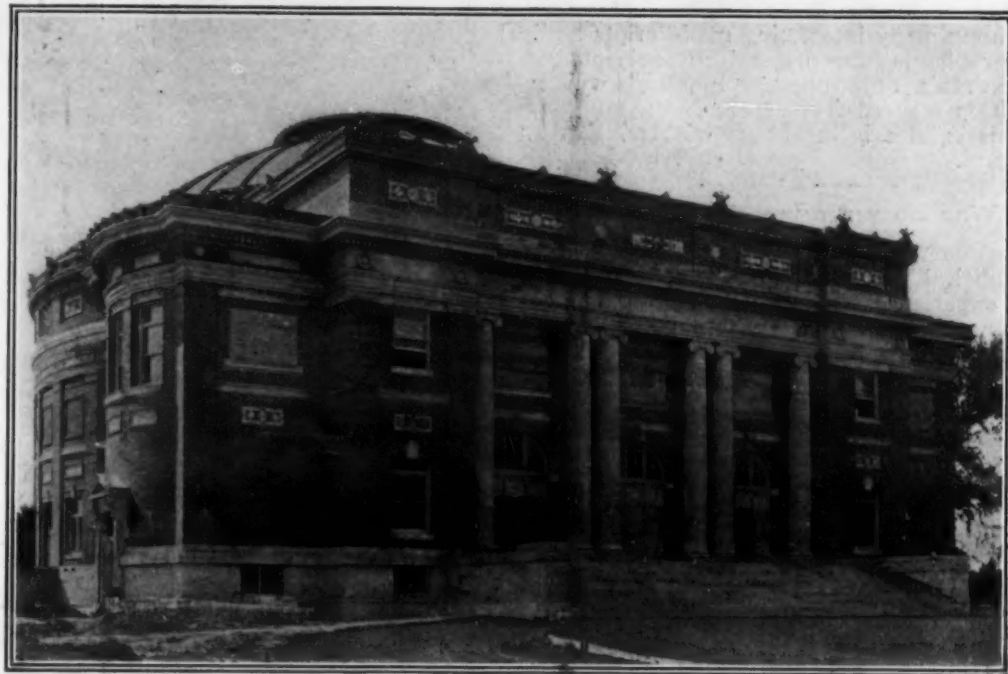
Of the program numbers the Dohnanyi rhapsodies, the Ravel pieces, the Alkan descriptive "Railroad" study and Busoni's arrangement of Liszt's "Mephisto Waltz" were new to the New York public. The last-mentioned was played with imposing brilliancy. Of the other novelties the Dohnanyi compositions gave the greatest pleasure. They are spontaneous and attractive conceptions that appeal readily to the listener's fancy. The most ambitious number of the program was the Schumann Sonata in F sharp minor, which was played with the same masterly conception of relative values as was noticeable in the impressive performance of the Beethoven sonata received. The Brahms "Capriccio," touched off with charming delicacy and grace, was one of the most enjoyable features of the recital.

A few of the press comments are here appended:

"His program found its true climax in Schumann's Sonata in F sharp minor. Mr. Ganz filled the work with throbbing life and poetical suggestions, and played it technically with accomplished skill. * * * He put a poetic glamour over Liszt's amplification of one of Chopin's Polish songs, and closed with an exceedingly brilliant performance of Busoni's transcription of

Edward MacDowell Honored at Opening of University of Illinois Auditorium

**Hamlin Garland Makes Address on Greatest of American Composer's Life-
Work—Theodore Thomas Orchestra Plays.**



NEW AUDITORIUM UNIVERSITY OF ILLINOIS.

This Building, located in Urbana, Illinois, Will Be Devoted Largely to the Presentation and Study of Music.

CHICAGO, Nov. 11.—The new auditorium at the University of Illinois in Urbana was opened on November 4 and 5 with a series of concerts and other exercises in honor of Edward MacDowell. It was the intention of the University authorities in the dedication of this building to general university purposes, to mark a new relation between the State University and the world of musical education. In furthering this intention plans were laid to make the exercises a tribute to the work of the greatest American composer, to be selected by the vote of the musicians and music teachers of the country. That choice fell upon Edward MacDowell, to whom a memorial tablet has been placed in the new building.

The program was made up of three parts. In the first, held on the afternoon of November 4, when brief addresses were made by the architect, C. H. Blackall, of Boston, an alumnus of the University, and Professor N. A. Wells, designer of the MacDowell memorial tablet, President E. J. James outlined clearly his views as to the relation between state education and the cultivation of the fine arts, especially

of music. In this he struck a new note in educational policy and pointed the way to broader responsibilities which the State University must bear in the world of artistic education.

The address of the occasion was delivered by Hamlin Garland, who, as an intimate friend of Mr. MacDowell, spoke touchingly and beautifully of the man, of his great soul and spirit, and his purpose to embody in his compositions a new, fresh and virile conception of musical possibilities. Mr. Garland's address touched delicately upon the life, the ideals, the aspirations, and the tragedy of this greatest of living American composers. He made clear the working out of great manhood through music, and with a poet's touch brought the audience to an intimate feeling of all that MacDowell and his music signifies in the culture of America and the world.

The second part of the program was a concert of lyric compositions, given by the faculty of the University School of Music, and a lecture recital on the "Eroica" Sonata by N. J. Corey; and the third made up of MacDowell's orchestral pieces, given by the Theodore Thomas Orchestra, and including the First Concerto, played by William H. Sherwood.

LOUISE LOVE IN RECITALS.

**Talented Chicago Pianist Plays in Iowa
and Missouri.**

ST. MADISON, Ia., Nov. 11.—Ebinger's Opera House was packed Thursday night with an enthusiastic lot of music lovers to hear Louise Love render a program of strictly classical character, and, as usual, Miss Love scored a great success and completely captivated her audience. The local papers were generous in praise of her wonderful technique and artistic rendition of the works of the old masters. Again on Friday night she played at Hannibal, Mo., in the Park Theatre.

When Miss Love, girlish and modest, seated herself for the beautiful rhythmic Haydn gem, "Andante con variazioni," for the opening number, which was vigorously applauded, and from then until the final "Tarantelle" of Liszt the audience proved itself thoroughly *en rapport*. It was a glorious success.

William Bush gave the audience a chance to laugh at his sketch of Prof. Katzenjammer, the German vocal teacher, giving a lesson to his favorite pupil. The audience left in a most satisfied frame of mind over the evening's entertainment.

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NEW SINGERS FOR CONRIED ARRIVE

**Chaliapine, Bonci, Knoté and Others
Passengers On Steamers
from Europe.**

A number of the singers engaged by Heinrich Conried for the Metropolitan Opera House arrived from Europe last Saturday. The *Amerika* brought Frieda Langendorf, the new contralto; Felia Dereyne, a new soprano; Heinrich Knoté, who returns after an absence of one year; Alessandro Bonci, Anton Van Rooy, Marcel Journet, Otto Goritz and Adolf Muehlmann. On the *Touraine* were Feodor Chaliapine, the Russian basso, and Anne Girerd, who will replace Mlle. Bauermeister, while Raffael Barocchi, the new buffo, arrived on the *Koenigin Luise*.

Frieda Langendorf comes from the Opera House at Prague, where she has been singing not only the alto rôles but such dramatic soprano parts as *Isolde*, *Selika*, *Fidelio* and *Brünnhilde*. Frau Langendorf will make her début here in the third week of the season.

Felia Dereyne will make her first appearance at the Metropolitan Opera House in the second week of the season as *Musetta* in "La Bohème."

Chaliapine has had a checkered and interesting career. He came of obscure parentage and was extremely poor in his youth. Together with his lifelong friend, Maxim Gorki, he wandered through Russia as an ordinary tramp, and the hero of Gorki's famous novel "Barfussler" (The Barefoot), is Chaliapine. Chaliapine will make his début here on Wednesday, November 20, in the title part of Boito's "Mefistofele."

Alessandro Bonci will make his first appearance at the Metropolitan Opera House in "Rigoletto" on November 22.

Heinrich Knoté, will make his re-entry at the Metropolitan Opera House in "Die Meistersinger" on Saturday evening, November 23. He will appear in a number of new rôles this season, including *Otello*, which he will sing in Italian.

Anne Girerd comes from Monte Carlo, where she has been singing for the last six years. She has also sung in Russia for three seasons. She will appear on the opening night of the opera season, November 18, in "Adriana Lecouvreur."

Marcel Journet, Anton Van Rooy and Adolf Muehlmann have all been singing at Covent Garden in London, where they have all been re-engaged for next season.

Raffael Barocchi, the basso, will make his first appearance in the revival of "The Barber of Seville," with Mme. Sembrich and Bonci.

Spalding to Play in Paris.

PARIS, Nov. 9.—Among the Americans who arrived in Paris this week are Mr. and Mrs. J. Walter Spalding of New York, accompanied by their son, Albert Spalding, the well-known violinist. After a short motor tour through France and England Mr. Spalding will return to America, and Mrs. Spalding and her son will proceed to Italy. Young Spalding will give a concert in Paris November 25 with Cortot, the French pianist.

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MINNEAPOLIS ORCHESTRA GIVES FIRST CONCERT

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MINNEAPOLIS, Nov. 11.—The Minneapolis Symphony Orchestra opened its fifth season Friday evening, November 1, most auspiciously. The orchestra has had one of the largest subscription sales of its history and the enthusiasm manifested among music lovers is very gratifying to the conductor, Emil Oberhoffer, and to the generous men and women who are providing the \$90,000 guarantee which has made the orchestra a possibility for Minneapolis.

The Auditorium, which seats 2,500, was nearly filled by an appreciative audience. Tchaikowsky's Symphony No. 4 received a superb reading, and showed the fine balance and beautiful tonal quality of the orchestra.

Other orchestral numbers were the overture to Mozart's "Magic Flute" and Grieg's charming lyric Suite from op. 54.

David Bispham was the soloist of the evening, giving Wotan's "Farewell" and "Magic Fire" scene from "Die Walküre." Mr. Bispham's other number was a reading, "The Witch's Song" with orchestral setting, by Schillings. It was magnificently given with sympathy, varying tone color and beautiful diction. E. B.

DE GOGORZA SINGS IN ST. PAUL.

Concert Given at Opening of the Art
Loan Exhibition.

ST. PAUL, MINN., Nov. 11.—Emilio de Gogorza, the New York baritone, sang in recital at the Auditorium Tuesday night. The occasion was the opening of the Art Loan Exhibition under the auspices of the Arts Guild of St. Paul.

The program was well chosen—interesting in its variety and highly enjoyable. Its rendition was characterized by the singer's warmth of tone, a noted regard for rhythmic values, remarkable flexibility, and dramatic expression. Mrs. Hermann Sheffer was the accompanist.

The section of the Exhibition devoted to musical instruments and manuscripts includes many interesting features. There is a spinet belonging to the time when spinets were played with claws and which was used at an entertainment given by the Marquis de Lafayette in the year 1825. There

is a curious rocking melodeon, worked with the elbows instead of the feet, a German harpsichord, an old Hardanger violin, also curious old instruments from Hawaii, Mexico, Samoa, the Philippines and Japan. An antique Dutch door harp brought from Holland in the early part of the eighteenth century has been pronounced by accepted authority the best known example of its kind.

Among many interesting manuscripts and autographs is the original manuscript of Beethoven's only opera, "Fidelio," which has been secured for the occasion.

This exhibit is in charge of Mrs. E. A. Juggard. F. L. C. B.

War Horses Appreciate Music.

Regimental horses have been the subjects of musical tests, and nearly all enjoyed the experience, only a very small percentage of the animals remaining indifferent to sweet harmonies, while equally few showed active dislike, states a Berlin dispatch. The great majority were soothed, inspired, or excited by music. Most of the horses, like the war chargers one may suppose them to be, enjoyed the bugle above any other instrument, and neighed gallantly when it was sounded, but thoroughbreds and colts generally were found to prefer the shrill treble of the fife, which roused them to great, and sometimes unmanageable enthusiasm.

Sam Franko's Old Music.

The program for the first concert of old music in Sam Franko's present series again proves the fertility of the seventeenth and eighteenth centuries in musical composition. The concert will take place at Mendelssohn Hall, Wednesday evening, November 27, and the program is as follows:

Trauer Symphony, Pietro Locatelli (1693-1764), for string orchestra and organ. Concerto, Corrado Frederigo Hurlbusch (1690-1765), for orchestra and two pianofortes. Ballet Suite "Acante et Céphisse," Jean Philippe Rameau (1683-1764). Symphony, Joseph Haydn (1732-1809).

Boston Orchestra in Washington.

WASHINGTON, D. C., Nov. 11.—The first of the series of Boston Symphony Orchestra concerts took place Tuesday afternoon at the New National Theatre. The audience was large and appreciative, including such of the official set who have returned from their Summer and Fall outings. The program contained Schumann's Overture to "Genoveva," Bach's Suite No. 2 in B minor for flute and strings, and Mendelssohn's Symphony No. 3 in A minor. W. H.

MINNEAPOLIS "THURSDAY MUSICAL" IS PROGRESSIVE

Club, of Which Mrs. Freyberger is President, Holds Interesting Meetings.



MRS. W. O. FREYBERGER.

President of the Minneapolis "Thursday Musical."

MINNEAPOLIS, Nov. 11.—The Thursday Musical, which is the largest and most successful woman's musical club in the United States, has opened what promises to be a season far reaching in its educational influence in musical Minneapolis.

The club now has a membership of more than 500 members, and the membership includes not only the musicians and musical students, but the best and most representative among the cultured women of the city. A large and attractive studio is maintained by the club, having two pianos, a library containing scores of the principal operas, symphonies, sonatas, oratorios, etc., and the best musical periodicals as well as books on music by the best writers.

Mrs. W. O. Freyberger, who was elected president last year, has been eminently successful, not only in carrying the work along the broad lines maintained by her predecessors, but introducing many plans which have proven to be of distinct advancement. The particular field of study adopted by

the club this season will be modern composers—those still living and their immediate predecessors, and the programs will be grouped according to nationality. The first program was a memorial to Grieg.

An interesting feature of the Musical which was introduced by Mrs. Freyberger is the work among the student body, which is divided into various classes taking up the study of harmony, theory and the various phases of music.

A class for studio work has been formed to study the programs to be given by the Minneapolis Symphony Orchestra and the Philharmonic Club. Mrs. Helen W. Ricker, who was president of the club for seven years, will have charge of the orchestral division, and Mrs. Anette Muckey, of the choral. E. B.

From Chopin's Diary.

Extracts from the diary which Chopin kept in the years 1837 to 1848 are published in the *Guide Musical*. The following was written after his first meeting with George Sand: "Dark eyes, strange eyes. What did they say? She leaned over the piano and her embracing glances surged about me. My soul had found its haven. Her strange eyes smiled. Her form is masculine, her features broad, almost coarse, but those melancholy and strange eyes! I languished for them and yet I withdrew timidly. She went away. Later we conversed on diverse topics. Liszt, who had seen me sitting alone, had brought her to me. Flowers all around us. My heart was captivated. She praised my playing. She understood me. But this coarse face, stern and sad! I have since seen her twice in her salon, surrounded by members of the upper French aristocracy, then once alone. She loves me. Aurora, what a charming name! The night wanes."

Memphis Beethoven Club Opening.

MEMPHIS, TENN., Nov. 9.—The musical season of the Beethoven Club opened on Saturday afternoon with a splendid program by prominent members of the club. A large crowd of the representative musicians of the city turned out to the recital and after the program the social feature of the afternoon proved very enjoyable. R. J.

Sir Frederick Bridge has been lecturing in London on "Fancies of the Seventeenth Century," J. N. Hummel, Composer-Pianist, "Phantasies of the Twentieth Century" and "Songs of Robert Franz."

Berlioz's "Les Troyens" and Erianger's "Aphrodite" will be given at Nantes during the current opera year.

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A WEEK OF MUSIC IN PHILADELPHIA

Choral Society Busy Rehearsing Max Bruch's "Odysseus"—Other News Items.

PHILADELPHIA, Nov. 11.—The Choral Society is working with enthusiasm for the production of Max Bruch's masterpiece, "Odysseus." David Bispham will sing the title rôle—the principal one, of course—while Janet Spencer, who made such a marked success as *Delila* last season with the Choral Society, will be *Penelope*. The other soloists are Sara Richards, soprano; Edward Shippen Van Veer, tenor; and Henry Hotz, bass. The Philadelphia Orchestra will accompany and Henry Gordon Thunder will conduct. Rehearsals are held every Monday evening at the Delancey School, and applications from anyone desiring to join the chorus may be made to Mr. Thunder.

Gaul's "Holy City" was sung this week by the choir of the P. E. Church of the Holy Spirit. John G. Gilfillan, organist, and Herbert M. Boyer, choirmaster.

It is interesting to note the increase in the number of organ recitals preceding the evening service in the churches here. The organists of most of the prominent churches make these recitals a special feature. That they are appreciated is shown by the large attendances in the various houses of worship.

Dorothy Goldsmith, ten years of age, a pupil of Mrs. M. B. Moulton, at the Sternberg School of Music, gave a piano recital in the studio of Elizabeth Fitzgerald Forbes, this week. Her program included compositions of Bach, Beethoven, Haydn, Raff, Poldini, Grieg, Dvorak and others.

The Orpheus Club is busily engaged in rehearsing for its first concert this season on December 7. This will be the initial concert under the leadership of Dr. Horatio Parker, and keen interest is manifested. The program has not, as yet, been announced.

Sara Richards, soprano, was soloist at the first meeting of the Browning Society, this week.

The program for the first concert of the New York Symphony Orchestra on the 18th, which was to have been an all Dvorak program, has been changed. The original program was abandoned in order to introduce Edward German's "Welsh Rhapsody." The composer will conduct in this number. The Misses Sassard, soloists, will be accompanied, at the piano, by Mr. Damrosch.

The first of the series of free organ recitals at Drexel Institute was given this week by Ralph Kinder. His program included Nicolai's "Church Festival Overture," Frescobaldi's "Passacaglia," the first movement of Guilman's new Sonata, No. 8, and Claussman's "Tocatta." Mr. Kinder also played his latest composition for the organ, a Grand Choeur. The assisting artists were Martinus Van Gelder, violinist and Thomas a'Becket, at the piano.

Two graduates of the Combs Conservatory of Music, Messrs. Henry Hornberger and Clement Barone, have recently joined the ranks of orchestra players. Mr. Hornberger has been engaged by Walter Damrosch as first violinist of the New York Symphony Orchestra and Mr. Barone has been appointed first flute of the Philadelphia Orchestra by Carl Pohlig, the new conductor.

The first meeting of the Tuesday Matinée

Club for this season was held last week. An enjoyable concert of vocal and instrumental music was given. Louise MacNamara, a guest of the club, was heard to advantage in several songs.

Great credit must be given the Philadelphia Operatic Society for their very successful production of "Aida" at the Academy. This Society is endeavoring to further the cause of legitimate music here, and are deserving of all the support and sympathy that lovers of good music can extend.

The Bruckner Fifth Symphony was the chief attraction at the Philadelphia Orchestra's last concert. To Mr. Pohlig fell the honor of introducing this work to the American public. The orchestra under the former's direction did full justice to the work and, judging by the applause which followed the last movement, their efforts were fully appreciated by the audience. There is a stamp of originality about the work, which, on the whole, is well worth going to hear.

S. T. R.

YOUNG CORNETIST'S SUCCESS.

Frank H. Knight is Engaged to Play
Throughout the East



FRANK H. KNIGHTON
An Accomplished Cornetist.

Frank H. Knighton, a young cornetist, has begun this season with many bookings in New York, New Jersey, Pennsylvania and the New England States. Mr. Knighton is a Canadian, having been born in Winnipeg, Manitoba, but is a thorough American for all that. He is well-known as a soloist and has done much concert work. Besides this he has played in many of the most prominent churches of New York and Brooklyn, among which are Rev. Cortland Myer's church and that of Dr. Cadman. During past years he has toured the West with various concert organizations but has now located in New York. He is well known as the soloist of the Ocean Grove Orchestra during its Summer season. While at Ocean Grove this Summer he played for such noted soloists as Paris Chambers, Emil Kenneke, W. S. Phassey and others and received much praise for his artistic work.

A. L. J.

Word has been received from Edwin Hughes, a Washington pianist, that he is pursuing his studies under Malvine Bree, one of Leschetizky's "Vorbereiters," and later he anticipates taking lessons from the great master himself.

TETRAZZINI ENGAGED FOR THE MANHATTAN

Soprano Says She Never Broke Contract with Hammerstein or Conried.



LUISE TETRAZZINI

Engaged for the Manhattan Opera House

LONDON, Nov. 10.—Luise Tetrazzini, the Italian soprano, whose successful debut at Covent Garden has been the talk of London for a week, has just closed a contract by cable with Oscar Hammerstein. She will sing in the United States for three seasons of forty nights each, beginning in November, 1908.

The contract stipulates that the singer shall receive \$40,000 for her first American season, and an increase over this sum for the second season. The third season's remuneration will be based on the extent of the first year's success.

Mme. Tetrazzini's success has been so great at Covent Garden that her London salary of \$500 a night will be doubled after next Wednesday, and the management of the Covent Garden Opera contemplates extending her engagement for ten days after December 1, when, under the original arrangement, she was to have concluded her Winter engagement here. The director of the Covent Garden Opera has signed a further contract whereby Mme. Tetrazzini will sing in opera here during four Summer seasons, beginning in May and closing in July.

In an interview to-day, Mme. Tetrazzini indignantly denied she had broken contracts with Heinrich Conried, Oscar Hammerstein, or any one else.

"I never had a contract with Mr. Hammerstein until now," she said, "and as for Mr. Conried, he knows as well as I that the contract we made three years ago lapsed because he did not fulfill his part. I have not sung in the United States since the California courts decided the dispute between Mr. Conried and me."

"Mr. Conried agreed in the contract to pay my traveling expenses from Italy to

the United States, and also to pay me sums of money before I sang. He did not carry out either of these agreements, and I consider I was well justified in refusing to sing further until he came up to his contract."

"I also think Mr. Conried is quite a Czar and always wants to have his own way. Well, he can't have his own way with me unless he does what he agrees to do. If he were here I would say 'Poof!' to his face just like that."

Mme. Tetrazzini illustrated the way she would say "Poof!" to Mr. Conried by arising and going through a performance which was extremely picturesque and amusing.

"Bah!" she went on, "I do not like the man. But I like Americans, and I have wanted to return to America ever since I left."

MISS LISTEMANN IN BOSTON.

Soprano Returns from Tour, Having Appeared in Texas Festival.

BOSTON, Nov. 11.—Virginia Listemann, the soprano, arrived in this city, where she will make her home for the season with her father, Bernard Listemann, the distinguished violinist, last week, in company with her manager, W. S. Bigelow, Jr., of Boston. Miss Listemann came direct from Dallas, Tex., where she appeared with great success at the music festival, and stopped in New York to sing for Walter Damrosch, Arthur Mees, Tali Esen Morgan and others.

Miss Listemann will begin plans at once for her program to be given at her coming Boston recital. She will appear also in joint recital with her father December 16, at Tremont Temple, in this city. Miss Listemann will undoubtedly have a New York appearance before the end of the season.

D. L. L.

Counter-Attractions in Washington.

WASHINGTON, D. C., Nov. 11.—A strange coincidence will take place here on November 19 in the appearance of the Philadelphia Orchestra with its new conductor, Carl Pohlig, at the New National Theatre at 4.30 o'clock, and of the piano recital of Paderewski at the same hour at the Belasco Theatre. Perhaps even stranger still is that the soloist of the Philadelphia Orchestra will be Mark Hambourg, the great Russian pianist.

Mary Garden Runs an Elevator.

Mary Garden, who went to Philadelphia on Saturday to visit her sister, ran an elevator Sunday for one trip in the Bellevue-Stratford. As she was descending in the elevator the car slackened speed. Then Miss Garden noticed that the man in charge had lost control and seemed to be fainting. Miss Garden seized the lever, guided the car to the bottom floor, opened the door, and then called for assistance for the man.

Leland Hall Plays in Boston.

BOSTON, Nov. 11.—Leland Hall, pianist, gave his second recital Wednesday afternoon in Steinert Hall. His program included Schumann's "Carnaval," Cesar Franck's Choral Prelude and Fugue, Chopin's Waltz, op. 42, Impromptu in F sharp major; two Etudes, op. 10, No. 10, and op. 25, No. 3, and Ballade in G minor.

Manhattan Sunday Concert.

M. Cleofonte Campanini gave the first of his popular Sunday night concerts at the Manhattan Opera House this week. Among the soloists were Bressler-Gianoli, Gerville-Reache, Fannie Francisca, Camille Borello, Carlo Albani, Vittorio Arimondi, Charles Giffert and Francesco Daddi.

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MR. KREISLER WITH THOMAS ORCHESTRA

**Audience's Apathy Changes Into
Warm Appreciation—A Novelty
Presented.**

CHICAGO, Nov. 11.—While apathy in an audience chills the soul of artistry, it occasionally arouses a certain jolly resentment that results in the bettering of performance. The attitude of indifference was manifest at the Theodore Thomas orchestra concert, but while it failed to militate against superb results in finished playing in this seasoned body, it must have had its influence upon the performance of Fritz Kreisler, the first solo violinist of the season, and for that matter, one of the first in the world as far as accomplishment is concerned.

Lalo's Spanish Rhapsody was played by Kreisler on this occasion. He is distinctly free from undue emphasis of final notes or ecstatic emotions over lyrical passages, in fact he is fairly free from excesses and mannerisms, and certainly gives the profounder philosophic value to violin playing. However he was not at his best at this concert; the high temperature of the hall necessitated frequent tunings, and in his playing there was less of authority and tonal richness. The audience finally aroused itself and made up for the negative mood by many recalls.

The earlier part of the day was devoted to a trio of French compositions, all meritorious and interesting: the "March Joyeuse," by Chabrier, a piquant composition, a superb little symphonic poem "The Sleeping Beauty," by Alfred Bruneau, while the novelty of the afternoon was the introduction to the first act of Vincent d'Indy's "Fervor" (a music drama originally produced twenty years ago at the Theatre de la Monnaie, Brussels, which for some strange reason has since remained in obscurity).

The last part of the program was devoted to Beethoven's Fifth Symphony, and Director Stock bravely departed from the traditional, or what Chicagoans have accepted as "traditional" in several phases of his readings. It was a reassertion of Stock's declaration of independence, significant in showing his gain in breadth, his authority as a masterful reader of the Beethoven score, as a potential vitality destined to endure forever. C. E. N.

An informal musicale was given recently in the new studio, in Washington, of Felix Garziglia, the French pianist, at which some very creditable solo and ensemble work was performed by his more advanced pupils. Those who took part were Elizabeth Winston, Marion Nichols, Miss Anderson, and Miss Lacy. Mr. Garziglia, with the assistance of Fitzhugh C. Goldsborough, violinist, is organizing a student

class for ensemble work, and this gathering was its initial meeting. The class will come together once a week for sight reading, concerted work with piano and violin, and even for two pianos.



Julie Wyman.

The body of Mrs. Julie Wyman, a teacher of singing, formerly a widely-known concert contralto, was found early on Sunday in a New York studio on the top floor of 736 Lexington avenue, rented by her daughter, Caro Wyman, who was away from home. Mrs. Wyman had committed suicide by gas, leaving a note saying that she did not care to live longer apart from her husband, Walter Wymann, a wealthy coal dealer of Chicago, from whom she was divorced twelve years ago, and who, it seems, had repulsed every attempt made to bring about a reconciliation. She was fifty years old and had lived for several years in Philadelphia. Before that time she had lived for three years in Toronto, Canada, after a long engagement as soloist of the Collegiate Reformed Church, New York, during which time she had a large class of pupils in the wealthiest society of the city. Before her marriage she was Julie Moran, of Joliet, Ill.

Caro Wyman was in Yonkers when her mother ended her life. She had received a letter from the latter warning her of her intention, but considered it an idle threat as, she says, her mother almost always on parting with her daughter would say: "Well, you probably never will see me alive again. When you return I shall be dead."

When a friend of Miss Wyman's burst open the door of her apartment on Sunday morning he found Mrs. Wyman's body lying on a bed. She had turned on five gas jets and placed a tube to her mouth.

At the time of her separation Mrs. Wyman abducted her three daughters from the family home in Evanston, Ill., brought them to New York and was taken aboard of an outgoing French steamer by a launch which was in waiting in North River. Thus she eluded detectives employed by her husband. The daughters were placed in a convent in France. Caro is now a painter in New York; the other daughters, Florence and Lorraine, are at present in Germany studying music.

Mrs. Wyman sang with Melba at a concert in the Waldorf-Astoria ten years ago.

Sophia Cruvelli.

NICE, Nov. 9.—Vicomtesse Vigier, formerly Sophia Cruvelli, once a famous prima donna, died here on Wednesday, aged 81 years.

She created the leading rôles in Verdi's "Ernani" and "Attila."

The husband of the Vicomtesse was an equerry to Napoleon II.

Johanne Sophia Charlotte Cruvelli, born in Bielefeld, Westphalia, in 1826, was one of the two celebrated opera singers, whose real name was Crüwell. Her voice, though not well trained, was of extraordinary beauty and her début in Venice, in 1847, was a triumph; she sang in London and Paris with great success, and in 1854 she was engaged for the Paris Opéra at a yearly salary of \$20,000. Her vocal defects, unfortunately, became exaggerated. Two years later she married Comte Vigier and retired from the stage. Her sister, Frederika Marie, who was three years younger, created a furore in London as a "natural" singer in 1851, but failed eventually from lack of proper training and died heart-broken.

Max Kaestl.

BALTIMORE, MD., Nov. 11.—Max Kaestl, one of the leading violinists of Baltimore, died last week. He was widely known as a player in the Boston Symphony Orchestra and the Washington Symphony Orchestra. He was born in Munich, Germany, February 9, 1860, and came from a musical family. At the age of nineteen he was one of the players in the King's palace. He also showed ability as an operatic singer at an early age. When twenty-seven years old he was director of the orchestra of the Royal Theatre at Munich. He came to America from there and located in Baltimore. A highly prized violin was stolen from him two years ago. He had a wide circle of friends. He is survived by his widow, Mrs. Nannie Kaestl.

W. J. R.

CHARLES W. CLARK IN CHICAGO.

**Baritone Opens His Recital Season with
Marked Success.**

CHICAGO, Nov. 11.—Charles W. Clark, Chicago's most popular baritone, who made the first appearance of his recital season last Thursday in Music Hall, surprised a large number of strangers and gratified an equally large following of friends. During the interim of his absence abroad his voice has changed but little and if anything sounds better through advancement of his vocalism, particularly in grace of delivery. His fine high tones are taken with surprising ease, and he has gained unusual proficiency in German song. His rendition of "Das Fischermädchen" was a gem, in fact all the songs of his German group were marked by unusual and enjoyable clarity. It should also be remarked, out of compliment to his residence in Paris, that his French songs had the real sparkle that made them fine. Two feature songs were by Rummel, and the one "Ecstasy," which gives remarkable opportunity for *tour de force*, found the singer equal to the exigency with astonishing vocal volume in the climax of tone. He scored with the highly critical in a Brahms selection, and pleased his audience immensely with the English songs.

C. E. N.

ST. LOUIS HAS ITS AMPHION CONCERT

**Fremstad and Gerardy the Soloists
—Max Zach's Debut This Week
—Other News Items.**

ST. LOUIS, Mo., Nov. 11.—The Amphions corralled whatever was "High Society" last Monday night at the Odeon for the first concert of the season. Alfred Robyn, conductor of the club, had his forces well in hand, especially for "The Battle Hymn of the Monks," by Max Bruch.

Olive Fremstad, the vocal soloist, was in excellent voice, much better than when she was heard here the last time about a year ago. The Richard Strauss selections, "Allerseelen," "Morgen," and "Cecile" were exquisitely sung by the diva. Jean Gerardy's splendid cello playing was the feature of the program and once more endeared the Belgian to his friends here, where they are as numerous as everywhere else.

Max Zach will make his début as conductor of the Symphony Orchestra on Tuesday, and what he will do for the audience and what the audience will do for him, or in other words, what the orchestra will do under him, will have to be left to a later letter.

Jan Kubelik on November 24, at the Olympic Theatre, the Apollo Club concert on November 26, will about wind up the musical doings of the month. December will open with the first set of Thomas concerts.

Alfred Ernst will not retire from the musical horizon of St. Louis, as was predicted some time ago, but will remain and continue to conduct the Morning Choral Club, composed of women. He has also accepted the leadership of the Amateur Orchestra, which A. I. Epstein founded some years ago, and which is forging ahead as a musical organization, which will be heard from outside of the city before long.

A MacDowell fund concert will be given at the fashionable Woman's Club on Tuesday, November 19. The best local talent will volunteer their services.

Charles W. Clark, the well-known baritone, sang before a smart audience at the Woman's Club last Saturday afternoon. The Symphony Society has engaged him for the January 16 concert. The appreciation shown him at the Woman's Club is a sure guarantee for his success at the Symphony concert. E. H.

The Washington, D. C., Sängerbund had an enjoyable musical at its club rooms on Sunday night last. The program consisted of several choruses by the organization, baritone solos by Harry Mitchell, piano selections by Mrs. Katherine Rogers, contralto solo by Mrs. William T. Reed, and a bass solo by Thomas A. Murray. Henry Xander, the musical director, directed the choruses.



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"TOM JONES," MELODIOUS LIGHT OPERA, SCORES A DECIDED SUCCESS



FINALE OF ACT I, "TOM JONES," A NEW ROMANTIC OPERA AT THE ASTOR THEATRE.

Edward German's Sparkling Music Enriches Presentation of Eighteenth Century Story—No "Catchy" Melodies, Although Score is Tuneful Throughout.

"TOM JONES," a comic opera in three acts. Book by Robert Courtneidge and A. M. Thompson, founded on Fielding's novel. Music by Edward German. Lyrics by Charles H. Taylor. Astor Theatre.

Tom Jones.....Mr. Wheeler
Mr. Allworthy.....Albert Pellaton
Blifil.....Vaughan Trevor
Benjamin Partridge.....Mr. Norris
Squire Western.....Henry Norman
Gregory.....John Bunney
Grizzle.....Bernard Gorcy
Dobbin.....Henry Turpin
Sophia.....Miss Gunning
Honour.....Miss Quinlan
Lady Bellaston.....Laura Butler

That there is a steadily increasing demand for legitimate light opera, minus clap-trap, irrelevant interpolations, was again demonstrated this week, at the Astor Theatre, New York, when Henry W. Savage presented for the first time in the Metropolis, Edward German's delightful production, "Tom Jones."

While the most striking feature of the operetta is beyond question, the music, it should be noted at the outset, that the story adapts itself admirably to presentation with music. The original plot has



SCENE FROM "TOM JONES."

been adhered to as much as was possible and practicable. Although the *Tom* made familiar by Fielding's famous novel is decidedly a different character from the one represented in this instance by Van Rensselaer Wheeler, there is no cause for disappointment in the change.

Edward German, who, by the way, is now in this country and is scheduled to conduct the performance of his own Welsh

Rhapsody by the New York Symphony Orchestra at its next concert, shows, in this work that he is a thorough musician. There is freshness, grace and charm in his melodic efforts and these characteristics are all the more to be appreciated in these days when genuine light operas are a rarity and first-night audiences attend musical comedies with the decided expectation of being bored. One of the remark-

Henry W. Savage Presents Another Legitimate Operatic Production Without Clap-Trap Features—Principals Acquit Themselves Favorably—Many Captivating Songs

able features about this music of German's is the fact that despite its mellifluousness it does not remain with the hearer long enough to haunt and recur with anything like persistency. And, in a way, this ranks with the good things that may be said of the score, for it is of a higher plane than that of the usual light operas one hears on Broadway. It is ever tuneful and sparkling with bright melodies. There are solos, duets, trios and quartets to delight the auditors.

Louise Gunning as *Sophia* carried off the palm of vocal honors. She sings well, displaying a voice that is of great credit to her, both for its lyric quality and full, round musical tone. Mr. Wheeler's tenor has lost none of the characteristics that made him a favorite on the light opera stage years ago. The other singers were adequate and the various solos made a decidedly favorable impression. Press comments:

In these days of cheap attempts at making "catchy tunes," things that people whistle, the music of "Tom Jones" refreshes. It isn't paper maché music. It has insides.—*New York Sun*.

Theatre patrons who are fond of romantic opera, scenically picturesque and full to the brim with pulsating music of a high order, will greatly enjoy "Tom Jones."—*New York Herald*.

"Tom Jones" is exceedingly pretty. The music sparkles in its quaintness and it rings true—for it is written by a musician.—*New York Herald*.

RUBINSTEIN CLUB'S MUSICALE.

Francis Rogers and Von Ende Violinists, Entertain Large New York Audience.

The first of the New York Rubinstein Club's musicales this season was held in the Astor Gallery of the Waldorf-Astoria last Saturday afternoon, when, with Mme. Marie Cross-Neuhaus as chairman, an excellent program was presented under the direction of Herwegh von Ende, the well-known violinist, assisted by Francis Rogers, the popular baritone. The audience of club members and their friends was numerous and appreciative.

The opening Aria for G string, by Rehfeld, and Mozart's "Ave Verum," with which the program closed, were played by the Von Ende Violin Choir, consisting of eighteen of Mr. Von Ende's pupils, with admirable ensemble effect. Mr. Rogers offered a varied list of songs, in the interpretation of which his fine voice and versatility of style were displayed to advantage, making a deep impression upon his hearers. His numbers were Gounod's "Dio Possente," Scontrine's "Dimmi Perché," Tosti's "Malia," Schlesinger's "D'une Prison," Georges's "Le Filibuster," Schumann's Two Venetian Songs, Allitsen's "King Duncan's Daughters," Chadwick's "The Danza" and an old German "Spinning Song."

The solo violinist was Sacha Kussewitzky, a nephew of the noted Russian contra bass virtuoso of the same name. Young Kussewitzky revealed the possession of most promising gifts and already noteworthy technical and interpretive attainments in his playing of the Gounod-Alard "Faust" Fantasia and a De Beriot Adagio and Finale. Not the least enjoyable feature of the afternoon were the musical anecdotes contributed by Mme. Cross-Neuhaus. Margery Morrison was a judicious accompanist.

The members of the Von Ende Violin Choir are Mrs. Ethel Dallis Hill, the Misses Payne, McMartin, Gallagher, Clarke, Carlsen, McArdeel, Chaskin, Feintheil, McNamee and the Messrs. Kotlarsky, Kussewitzky, Small, Rice, Saron, Uliotti, Childs and Caicedo.

The Friday Morning Club, a musical organization of Washington, had its first musical on November 8, at which Frances Kaspar sang "With Verdure Clad" by Haydn, and "Batti Batti" from "Don Giovanni." Mrs. F. W. True, who is the musical director, conducted the ensemble work of the club.

Speaking of Richard Strauss's new opera, "Electra," Henry T. Finck remarks in the *New York Evening Post*, "astonishment seems to be the one emotion Strauss aims to inspire. It can hardly be called an aesthetic emotion, but what of that?"

JOHN PRINDLE SCOTT SINGS.

Gifted Tenor Gives Attractive Song and Ballad Recital at Waldorf-Astoria.

It was an attractive program that John Prindle Scott offered the audience of music-lovers that filled the Myrtle Room of the Waldorf-Astoria, New York, on Monday evening, and it was presented in a most attractive manner.

Mr. Scott's excellent tenor voice and sincerity and refinement of style are well known to concert goers, and on this occasion he did himself full justice, as was attested by the applause with which the recital was punctuated. Handel's "Where'er You Walk" was followed by the old English songs, "Pretty Polly Oliver," "When Celia Sings," "The Milking Pail" and "Barbara Allen," which were offset later on by the Scotch "The Auld Plaid Shawl" and a group of Irish songs, "The Gap in the Hedge," "A Dublin Street Ballad" and "The Exile's Return." One of his happiest efforts was his own "Noc-turne" for voice, violin and cello—a very effective composition. Other numbers were a Cuban song, "Tu," Bemberg's "Soupir," Holmés's "Le Chevalier de Belle-Etoile," Maude V. White's "To Mary," Somerset's "One More," Cowen's "The Birthday" and Margaret R. Lang's "Arcadie."

The assisting artists, A. Culver King, violinist, and Orville T. King, cellist, be-

sides supporting Mr. Scott in his "Noc-turne," gave an effective performance of Schubert's Serenade and a Brahms Hungarian Dance, and joined Albert G. Crawford, the efficient accompanist of the evening, in Gade's Trio, op. 42.

MR. HAMMANN IN BETHLEHEM.

Philadelphia Pianist Appears with Two Other Artists.

BETHLEHEM, Pa., Nov. 10.—Last night's trio concert given in the Moravian Seminary Chapel was another addition to the notable successes achieved before by A. M. Weingartner, the talented violinist of this place, and Ellis Clark Hammann and D. K. Ezerman, of Philadelphia. The three musicians captivated a representative audience of music lovers by their brilliant performance.

Mr. Hammann demonstrated his claims to the mastery of the pianoforte by interpreting "Spring," by Grieg; "Des Abends," by Schumann, and "Liebes Walzer," by Moszkowski. Each of the selections was marked by the infusion of sentiment and passion. One of Mr. Hammann's greatest gifts is his abeyance or restraint, so soothing to the ear. It was indeed amazing to watch the dexterity and technical proficiency which he displayed whenever required. Mr. Hammann was obliged to respond to three recalls and each time answered with an effective number.



Bella B. Linney, a European graduate, has resumed piano instruction at her studio, No. 137 West Ninety-eighth street, New York.

Karl Scholing, violinist, of No. 156 DeKalb avenue, Brooklyn, is preparing for a violin recital in Brooklyn. He will also give a concert in Chicago in January.

Lizzie Da Ferra, opera concert singer and formerly member of the Royal Opera House at Weimar, Germany, has opened a studio at No. 64 West Sixty-eighth street, New York.

R. R. Laughlin, tenor and director of the Oak Park M. E. Church, in Chicago, gave a recital in Kimball Hall, Tuesday evening last. He was assisted by Frank T. Mandy, violinist.

Frank Parker, baritone soloist of the St. John Episcopal Church, Detroit, Mich., gave a song recital recently at Chaffee Hall, that city. Lillian Lachman Silver was the accompanist.

Mrs. Clara Bradley Dawson, after a successful season at the Weigester Summer School of Vocal Music, in Elmira, N. Y., has resumed teaching at her studio, No. 85 Valpey Building, Detroit, Mich.

Louis S. Stillman, pianist and teacher, has opened a studio at No. 143 Carnegie Hall, where he can be found every Wednesday and Saturday. Mr. Stillman contemplates giving several pupils' recitals this season.

Charles Bowes, basso, has announced his first recital of the season, to be given at Gamut Hall, Los Angeles, on November 14. Mr. Bowes will be assisted by Edward Fuller, the pianist, and a splendid program is promised.

Caroline Z. Hudson, soprano, who studied with Georg Henschel in Scotland the past Summer, will give a concert at Euclid Avenue M. E. Church in Cleveland, November 26, and also sings in a concert at Wooster, O., December 12.

Mr. and Mrs. William F. Baird, two Philadelphia artists, who have figured prominently in recital work in their home city for several years, are to give a New York recital at Mendelssohn Hall on the afternoon of Tuesday, December 10.

The Dannreuther Quartet will give, during the Winter, a series of fine Sunday evening subscription concerts at the residences of Mrs. Philip Sawyer, Mrs. Charles Gould, Mrs. Frederick Peterson and Mrs. Melbert Cary in New York.

Mrs. Shanna Cumming will sing in New York November 24 for the Beethoven Maennerchor, under the direction of Emil Reyl. She will give the Aria "Abscheulicher" and a group of German songs, as only this talented singer can render them.

The date of Francis Rogers' New York recital is Tuesday afternoon, November 26. This annual event of the well-known baritone has long taken rank among the most popular of the season's musical offerings, and Mendelssohn Hall is invariably filled to its capacity.

Agnes Hope Pillsbury has returned to Chicago from four years of study with Leschetizky and has taken a studio in the Fine Arts Building Chicago. She is thoroughly equipped for teaching and concert work, and promises to be a worthy addition to the music profession of the Windy City.

Louise Nixon Hill, singer of costume numbers, and a member of St. John's Church choir, in Los Angeles, who has been filling recital engagements in the East, will return to Los Angeles on November 20, and give a series of song recitals in that city, and throughout Southern California.

The Western Chapter of the American Guild of Organists, organized on June 19, held its first service at Grace Episcopal Church, Chicago, Thursday evening, November 7. The service was played by Harrison M. Wild. Dr. Louis Falk, Katharine Howard and William E. Zeuch furnished numbers.

The Mount Vernon, N. Y., Musical Society, Alfred Hallam conductor, announces the usual two subscription concerts to take place December 17 and March 24. A miscellaneous program will be given at the first concert and Sir Arthur Sullivan's "The Martyr of Antioch" will be given at the second.

A joint recital will be given at Mendelssohn Hall on the afternoon of Tuesday, December 3, by Albert Rosenthal, 'cellist, and Emily Stuart Kellogg, contralto. These two artists, who are under the direction of Loudon Charlton, stand high in public favor and the event will doubtless be one of unusual interest.

Milton R. Harris has been elected president of the new organization known as the Baton Club in Chicago. Its object is for mutual acquaintance and the consideration of problems common to choir leaders in non-liturgical churches. The meetings are to be held on the second Mondays of five alternate months.

An announcement has just been made of the engagement of George Fergusson of Berlin, the well-known singing teacher, to one of his pupils, Katharine Bogle, of Ann Arbor, Mich.; eldest daughter of the Professor of Jurisprudence in the University of Michigan. The marriage will take place early in 1908, it is said.

Mildred D. Graham, soloist of Calvary M. E. Church, New York, whose voice has won all sorts of commendation from her instructors, Edmund J. Meyer, Herman Klein, Madame von Niessen-Stone and George Henschel, has opened a studio at 71 West 138th street. Her studio days are Wednesdays and Fridays.

J. A. Anderson, pianist, and George Anderson, vocalist, jointly presented their pupils in a recital at Blanchard's Hall, Los Angeles, Monday evening, October 28. The program numbers contained worthy musical material and afforded great interest to a large audience of friends and acquaintances of the participants.

Mme. Helen Hopekirk gave a piano recital Tuesday evening, November 5, in Saunders' Hall, Lawrence, Mass. Beethoven's Sonata Appassionata was one of the principal offerings of the interesting program which included also numbers of Scarlatti, Schubert, Mendelssohn, Schumann, Chopin, Sgambati, Debussy and Liszt.

The Hinshaw Conservatory of Music gave another of its notable faculty concerts in Kimball Hall, Chicago, on November 6. Those taking part were Ethel Connelly Cutler, Veronica Ferguson, violinists; Iva Beulah Buck, reader; Arthur Vogelsang, tenor, and Robert G. Thomas. The entertainment was an excellent one in every particular.

Archibald W. Sessions, organist at Christ Episcopal Church, in Los Angeles, gave the first organ recital of the season on Wednesday evening, November 6. Mr. Sessions was assisted by Natorp Blumenfeld. Among the program numbers were Guilman's Introduction and Allegro from the First Sonata, and the overture to "William Tell," by Rossini.

The new organ at the Cathedral of St. Vibiana, Cal., received its initial use on Sunday morning service, October 20. Beethoven's beautiful mass in G was given an impressive rendition by the cathedral choir under the direction of the organist, Frank B. Colby. The organ is of moderate size, handsome in appearance, and possesses excellent tonal quality.

Edward Bromberg, concert singer and teacher, studio No. 138 West Ninety-first street, New York, has a busy month of concert engagements before him. On November 12 he sang in Troy, N. Y.; on November 21 he gives a song recital in Philadelphia, on November 26 he sings with the Teutonia Society in Jersey City, and on November 30 he gives a private song recital in Brooklyn.

Robert Yale Smith, of the faculty of the Bush Temple Conservatory, Chicago, supplied two piano numbers on the program of the Actors' Church Alliance entertainment in Powers' Theatre, that city, Tuesday afternoon, November 5. The selections were a Chopin Nocturne and a composition by Moszkowski. His playing displayed fine tonal and artistic effects, as well as good technique.

Ellison Van Hoose, a tenor, has been engaged to sing in the choir of Grace Church, at Broadway and Tenth street, New York, at the highest salary, it is said, paid to any singer of either sex in any church in America to-day. Mr. Van Hoose commenced singing Sunday. He is well known for his work on concert tours with Mmes. Melba and Sembrich, and has sung frequently in New York.

Arnold Volpe announces the first program in a series of three concerts to be given by the Volpe Symphony Orchestra at Carnegie Hall, beginning Thursday evening, November 21. Jean Gerardy, the celebrated 'cellist, will be the soloist on this occasion. The orchestra has been increased by fifteen pieces, now numbering ninety-five musicians. Rehearsals have been in progress for months, and a finished performance is to be expected.

Mme. Galski has received nothing but the warmest praise on the tour which she is just completing. The prima donna went to the Pacific Coast, giving three recitals in San Francisco, several others in Los Angeles and other Southern Californian cities, continuing her journey to Texas, where she sang in Dallas and Beaumont. She will resume her place as a member of the Metropolitan Opera Company on her return to New York this week.

The Adele Margulies trio announces the following works for its series of concerts in Mendelssohn Hall this season: Schubert's Trio, B flat major; Schumann's Trio, G minor; Beethoven's Sonata, A major (piano and cello); Zanella's Trio, E minor (new, first time); Smetana's Trio, G minor; Sinding's Quintet, E minor; Schütt's "Episoden," (new, first time); Grieg's Sonata, C minor (piano and violin), and Brahms's Trio, C major.

Mrs. Mary Jordan FitzGibbon, the contralto who is a prominent member of the artist class in the Mehan Studios this season, is in demand for numerous concert appearances. She sang at Scranton, Pa., on November 7 and is booked with the Taylor Glee Club at Taylor, Pa., on November 27, and again at Scranton on the 28th. Mrs. FitzGibbon sang with great success at Atlantic City last Summer in "Elijah" and "Swan and Skylark."

Charles W. Clark is having a tour of remarkable success. Under the direction of Loudon Charlton, the baritone will sing over fifty concerts before his return to Europe early in February. On account of the shortness of his season, it has been necessary to refuse a number of engagements, the demands for the singer having been little short of extraordinary. Mr. Clark, who is now in the middle West, will give a New York recital, Tuesday afternoon, December 17.

On Saturday evening, October 19, David Bispham gave a song recital at the State High School at West Chester, Pa., delighting a packed auditorium of students, professors, and music lovers of the town and vicinity. Afterward the distinguished baritone held an impromptu reception, when he was greeted by many personal friends of his Quaker days, who laid aside any religious scruples and came to testify to the value of their former co-religionist's work in the world of art.

The Los Angeles Symphony membership has been increased to seventy-seven, and the coming season promises in every way to exceed the excellence of the past. Director Harley Hamilton gained valuable experience in Europe, and brought with him a large library of music, which, added to that already belonging to the orchestra, gives him an opportunity of selecting a series of splendid program numbers. New instruments have been purchased, and added to the stock of the organization.

A piano and song recital was given at Norwood Hall, Philadelphia, on the evening of November 7, when Marie Estlin and Mary Campbell Gyger, at the piano, and Emily Duncan Morse, contralto, acquitted themselves well in selections of Lehmann, Beethoven, Von Fielitz, Poldini, MacDowell, Chadwick, Atherton, Harris and Chopin. Two of Liza Lehmann's "Songs from a Persian Garden," a cycle of seven of Von Fielitz's German songs and Chopin's F sharp Nocturne and Ballade in A flat were especially well rendered.

Countess Ada von Boos-Farrar was the guest of honor at an entertainment given by the Theatregoers' Club at Duryea's Dancing Academy, No. 200 West Seventy-second street, New York, Sunday evening.

President Towne of the club, in introducing the Countess, referred to her efforts in behalf of the families of convicts and prisoners, and pledged the support of the club in her plan to obtain a home and training school for the children of convicts. Her two songs, Tosti's "Good-bye" and Parker's "Gypsy Maiden," were warmly applauded.

Mme. Dové Boetti gave a pupils' recital to a large and enthusiastic audience Thursday evening, November 7, in Chicago. The pupils conducted themselves with ease and assurance. The numbers were difficult and were sung with great sweetness and understanding throughout. One of Mme. Boetti's most promising pupils is Rita Henderson, whose beautiful voice and dramatic ability predicts for her a splendid future. Sig. Enrico Mariana also sang with artistic ease, and the numbers by Mrs. Isabel Bellows-Suess, Edith Owen, Mrs. G. Gunlock and a quartet in costume were excellently given.

Mrs. George Barton French, who as Miss Katherine Gordon, has sung with much success in many concerts and recitals in the Middle West, will be the soloist at the next concert of the St. Paul Symphony Orchestra, N. B. Emmanuel conductor, at St. Paul, Minn., November 19, singing *Senta's* Ballad from Wagner's "Flying Dutchman" and two songs with orchestra accompaniment; Schubert's "Abendroth" and Strauss's "Heimliche Aufforderung." Mrs. French, who has been a pupil of Victor Harris for many years, has been in New York recently and resumed her studies with Mr. Harris.

Herman Watt, of the Chicago Piano College, was a contributor among the concert givers of the past week in Chicago. He played a sonata by Schumann, a Grieg concerto and a group by Brahms, Schubert, Chopin and Rubinstein, and one of his own compositions. Mr. Watt is a musician of high attainments and his work upon this occasion was highly commendable. Another notable recital under the auspices of the Chicago Piano College was that of Lacy T. Hooker, a pianist of unusual worth. He gave a brilliant rendition of Weber's Sonata, opus 39, and later played from Chopin, Liszt, Schumann, Grieg, MacDowell, Henselt and Raff.

The many friends of H. Howard Brown, who was suddenly compelled to give up his work in New York on account of ill health, will be glad to learn that Mr. and Mrs. Brown are now comfortably settled in Colorado Springs, Colo., enjoying such fresh air and sunshine as only Colorado affords. Eleanor McLellan, Mr. Brown's successor, has been meeting with unqualified success. Almost without exception his pupils have continued their work with her, and her entire time is now practically filled. Both by training and temperament she is admirably adapted to teaching, and her work with such well-known singers as Daniel Beddoe speaks for itself.

The Vocal Society of the First Christian Church of Youngstown, Ohio, presented its twenty-eighth song service at the church the evening of November 3 to a large and appreciative audience. The program consisted of numbers from the pen of Gounod and proved most interesting. The soloists were Mesdames C. B. Klingensmith, G. D. Hughes, Misses Ethel Booth, Florence Burroughs, Messrs. Josiah Guttridge, Oliver Creed and Edward Perrigo. Miss Florence Fairman, organist. The Vocal Society numbers fifty voices, is under the direction of Lynn B. Dana, of Dana's Musical Institute, Warren, Ohio, and is said to be one of the best organizations of the kind in Ohio.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

Benedict, Pearl.—Mendelssohn Hall; Mount Vernon, Nov. 24.
Bispham, David.—Mendelssohn Hall, New York, Nov. 21; Baltimore, Nov. 29.
Buhlig, Richard.—New York, Nov. 16; Steinert Hall, Boston, Nov. 21; Mendelssohn Hall, New York, Nov. 23.
Carreno, Teresa.—Cincinnati, Nov. 21; Chicago, Nov. 24; Grand Rapids, Mich., Nov. 25; Minneapolis, Nov. 29.
Cottow, Augusta.—Elizabeth, N. J., Nov. 16; Cooper Union, New York, Nov. 21; Carnegie Hall, New York, Nov. 22.
Croston, Frank.—Tuscaloosa, Ala., Nov. 16; Lexington, Ky., Nov. 19; Worcester, Nov. 22.
de Pachmann, Vladimir.—Carnegie Hall, New York, Nov. 19 and 26.
Dufault, Paul.—Central Falls, R. I., Nov. 25.
Eames, Emma.—Carnegie Hall, New York, Nov. 23.
Fremstad, Olive.—Buffalo, Nov. 18.
Ganz, Rudolph.—Buffalo, Nov. 23; Worcester, Mass., Nov. 26.
Hamlin, George.—Indianapolis, Nov. 25.
Hinkle, Florence.—Elizabeth, N. J., Nov. 18; Mount Vernon, N. Y., Nov. 22; New Rochelle, Nov. 23; Erie, Pa., Nov. 27.
Hissam de Moss, Mary.—Paterson, N. J., Nov. 18; Derby, Conn., Nov. 20; New York, Nov. 26.
Hofmann, Josef.—Cincinnati, Nov. 18 and 19; Carnegie Hall, New York, Nov. 30.
James, Cecil.—Pittsburg, Nov. 26; Oil City, Nov. 30.
Johnson, Edward.—Detroit, Nov. 19.
Klein, Karl.—Winnipeg, Can., Nov. 18, 19, 20 and 21; Minneapolis, Nov. 24; St. Paul, Nov. 25.
Kriesler, Fritz.—Boston, Nov. 29 and 30.
Kubelik, Jan.—Chicago, Nov. 17; Davenport, Ia., Nov. 18; Peoria, Ill., Nov. 19; Galesburg, Nov. 20; Milwaukee, Nov. 21; Chicago, Nov. 23; St. Louis, Nov. 24; Danville, Ill., Nov. 25; Bloomington, Ill., Nov. 26; Indianapolis, Nov. 27; Champaign, Ill., Nov. 28; St. Louis, Nov. 30.
Linde, Rosa.—Newark, N. J., Nov. 20; Providence, R. I., Nov. 21; Schenectady, N. Y., Nov. 26; Elmira, N. Y., Nov. 27; Waltham, Mass., Nov. 28.
Macmillen, Francis.—Joliet, Nov. 18; Evanston, Nov. 19; Rockford, Nov. 20; Lafayette, Ind., Nov. 21; Elkhart, Ind., Nov. 22; Goshen, Ind., Nov. 23; Richmond, Ind., Nov. 25; Cambridge, O., Nov. 26; Newark, O., Nov. 27; Columbus, O., Nov. 28; Chillicothe, O., Nov. 29; Portsmouth, O., Nov. 30.
Miller, Reed.—Montreal, Nov. 22; New York, Nov. 23; Buffalo, Nov. 25; Poughkeepsie, Nov. 26.
Ormsby, Louise.—Jacksonville, Fla., Nov. 27.
Paderewski, Jan.—Washington, Nov. 19; Carnegie Hall, New York, Nov. 23.
Rider-Kelsey, Corinne.—Grand Rapids, Mich., Nov. 18; Detroit, Nov. 19; Memphis, Nov. 21; St. Louis, Mo., Nov. 26; Rockford, Ill., Nov. 28.
Rogers, Francis.—Summit, N. J., Nov. 16; Garden City, N. Y., Nov. 20; Newark, N. J., Nov. 21; Mount Vernon, N. Y., Nov. 22; New Rochelle, N. Y., Nov. 23.
Sassard, Eugenie and Virginia.—Carnegie Hall; Philadelphia, Nov. 18.
Schumann-Heink, Ernestine.—Columbus, O., Nov. 16; Montgomery, Ala., Nov. 18; Selma, Ala., Nov. 20; Mobile, Ala., Nov. 22; New Orleans, Nov. 24; Houston, Tex., Nov. 26; Galveston, Nov. 27; Beaumont, Nov. 28; San Antonio, Nov. 29; Austin, Nov. 30.
Spencer, Janet.—Detroit, Nov. 19.
Wells, John Barnes.—Poughkeepsie, N. Y., Nov. 26.
Werrenrath, Reinald.—Brooklyn, Nov. 19; New York, Nov. 20; East Orange, N. J., Nov. 25; Schenectady, Nov. 26.
Wilson, Genevieve.—Worcester, Nov. 22.
Witherspoon, Herbert.—Detroit, Nov. 19.

ORCHESTRAS, QUARTETS, ETC.

Adele Margulies Trio.—Mendelssohn Hall, New York, Nov. 19.
Boston Symphony Orchestra.—Boston, Nov. 16; Providence, R. I., Nov. 19; Boston, Nov. 22 and 23; Worcester, Nov. 26; Boston, Nov. 29 and 30.
Kneisel Quartet.—Baltimore, Nov. 22.
Longy Club.—Boston, Nov. 18.
Minneapolis Symphony Orchestra.—Minneapolis, Nov. 29.
New York Symphony Orchestra.—Carnegie Hall, New York, Nov. 17; Philadelphia, Nov. 18; Carnegie Hall (eve.) and Brooklyn (aft.), Nov. 23; Carnegie Hall, Nov. 24; Montclair, N. J., Nov. 29.
People's Symphony Concerts.—Cooper Union Hall, Nov. 21; Carnegie Hall, New York, Nov. 22.
Philadelphia Orchestra.—Baltimore, Nov. 18; Washington, Nov. 18.
Philharmonic Society.—Carnegie Hall, New York, Nov. 16, 29 and 30.
Pittsburg Orchestra.—Buffalo, Nov. 18; Pittsburg, Nov. 29 and 30.
Schubert Club.—St. Paul, Nov. 20.
Sousa's Band.—Lincoln, Neb., Nov. 16; Omaha, Nov. 17; Des Moines, Nov. 18; Iowa Falls and Mason City, Nov. 19; New Ulm and Faribault, Minn., Nov. 20; St. Paul, Nov. 21; Minneapolis, Nov. 22; Superior, Nov. 21; Duluth, Nov. 24; Eau Claire, Nov. 25; Milwaukee, Nov. 26; Chicago, Nov. 28 and 29.
Theodore Thomas Orchestra.—Chicago, Nov. 16 and 17; Cincinnati, Nov. 18 and 19; Chicago, Nov. 22, 23, 29 and 30.
Volpe Symphony Society.—Carnegie Hall, New York, Nov. 21.

"TOM JONES" IN ATLANTIC CITY.

New Savage Opera in Preliminary Appearance at Seashore.

ATLANTIC CITY, Nov. 9.—The music and art lovers of this city and its guests had a treat when Henry Savage presented "Tom Jones" at the Savoy Theatre, the same place where grand opera was given in English last Summer. It is not often that so "great and good" a story and opera is given here, before it is pronounced so by New York. Several musical critics, well-versed in operatic lore, were present at the matinee, by which time the imperfections of Friday night were less noticeable, and all these cosmopolitan experienced opera goers and musicians were unanimous in expressing approval and delight at the presentation. L. J. K. F.

Sydney, Australia, has sent to Scotland for a conductor. Joseph Bradley, for twenty years director of the Glasgow Choral Union, has been engaged for the Sydney Philharmonic Society, succeeding Roberts Hazon. The position is worth \$5,000 a year.

GEORGE DEANE'S ACTIVITIES IN BOSTON

Accomplished Tenor Has Appeared with Leading Musical Societies in New England.

BOSTON, Nov. 11.—George Deane, one of the prominent tenors of this city, has made arrangements to enter more extensively into the teaching field than at any previous time in his career. He has taken attractive quarters at the Lang Studios, No. 6 Newbury street, and will give all the attention his concert and recital engagements will allow to teaching.

Mr. Deane was born in St. Louis, and came to Boston when a very young man. Practically all of his studying has been done in this city. Mr. Deane did considerable work in the opera school of the New England Conservatory of Music under the late Sig. Bimboni, and during his study with that eminent opera teacher appeared successfully in "Carmen," "Faust" and "Lucia." Mr. Deane also sang in Sig. Bimboni's opera "La Madella." Mr. Deane is a member of the Kings Chapel quartet, where B. J. Lang is director of music.

Mr. Deane was warmly praised by the critics for his artistic musical and dramatic work as principal tenor in Frederick Converse's Grand Opera, "The Pipe of Desire," a romantic opera in one act, which was given a noteworthy series of performances in this city with Wallace Goodrich as conductor, season before last. Mr. Deane displayed not only high musical attainments but the most marked dramatic ability at these performances. During the same season he was the principal tenor in Charpentier's "La Vie du Poete" and Richard Strauss's "Tailleur," performed



GEORGE DEANE

One of Boston's Best-Known Tenors

by the Cecilia Society of this city, Mr. Lang conductor. Mr. Deane also sang in the production by the People's Choral Union, Samuel W. Cole conductor, of Mendelssohn's "Elijah."

Last season Mr. Deane was heard to good advantage in the concert production of the late John Knowles Paine's opera "Azara," which was produced by the Cecilia Society under Mr. Lang's direction. Mr. Deane has in the past received numerous requests for lessons from would-be pupils and he has decided to devote all the time he possibly can to this work during the present season. D. L. L.

EMINENT PIANISTS
PLAY IN BALTIMORE

Paderewski and Buhlig Give Recitals—Other News of Music in That City.

BALTIMORE, MD., Nov. 9.—The most interesting musical event recently was the recital of Ignace Jan Paderewski at the Lyric on October 29. This was his second public appearance since his present visit to America.

Another musical treat was the appearance of Richard Buhlig, pianist, at the first Peabody recital of the season. The audience completely filled the Conservatory Hall and vigorously applauded the several numbers. The Zanelle minuet highly pleased and Mr. Buhlig was compelled to repeat it. The "Mephisto Waltz" by Liszt was brilliantly rendered and the pianist was several times recalled. The recital was a decided success, and if the attendance is a criterion, the success of the Peabody recitals promises to surpass any season in the history of the institution.

Howard Brockway, of the Peabody faculty, wrote a suite for 'cello and piano, a ballad for baritone and several piano pieces during his Summer vacation. The suite will be played with Bart Wirtz at their joint Peabody recital December 13. David Bispham will sing the ballad at his first New York concert, and also in Baltimore, November 29. Mrs. Zeisler played Mr. Brockway's "Serenade" at a recent Indianapolis recital.

The Hayden Club, a new musical organization, gave the second recital Saturday evening. A pleasing program was rendered, with the following soloists: Flute, L. Kerngood; violins, Edward Sickel, F. H. Niedentohl and R. H. Dauterich; viola, F. H. Pluemacher; 'cello, C. C. Ward; piano, Mrs. F. H. Pluemacher.

A students' orchestra is being organized among the students of the Peabody Conservatory under the leadership of Director Harold Randolph. Membership is open to all students of the conservatory who may be capable of taking part.

Emmanuel Wad, of the Peabody Conservatory faculty, has returned from Europe and will remain during the Peabody concert season. He gave three successful piano recitals at the opening of the Fall season in Europe. Mr. Wad believes the music-loving public in Baltimore is growing in strength, but thinks the city should support a longer opera season.

Yvonne de Treville, the American coloratura soprano at the Théâtre de la Monnaie, Brussels, sang the title rôle in a recent revival there of "Lucia di Lammermoor."

NEWS OF MUSIC ON
THE PACIFIC COAST

Mme. Gadski Royally Entertained by Clubs In and Near Los Angeles—Other Items.

LOS ANGELES, CAL., Nov. 9.—Mme. Gadski enjoyed a splendid time while touring Southern California. Her houses were crowded to the doors, and the applause was most generous. In Los Angeles the Dominant Club, composed of the leading musical leaders of the city, entertained her at luncheon at the Woman's Club House. Mary O'Donoghue acted as toast master, and the program was replete with wit and humor, and welcome cheer for Mme. Gadski.

On October 21 the cantatrice was entertained by the Gamut Club, composed of 180 of the male singers of Southern California. She has a fund of humor, and her stories concerning her colored servant, who talks nothing but English, and her housemaids, who talk nothing but German, were features of the evening's entertainment.

Automobile rides and visits to points of interest in Southern California were tendered Mme. Gadski and party. At San Diego the Amphion Club tendered her a reception at the San Diego Club House, and the officers of this organization gave a banquet to the Gadski party at Rudders' after the recital.

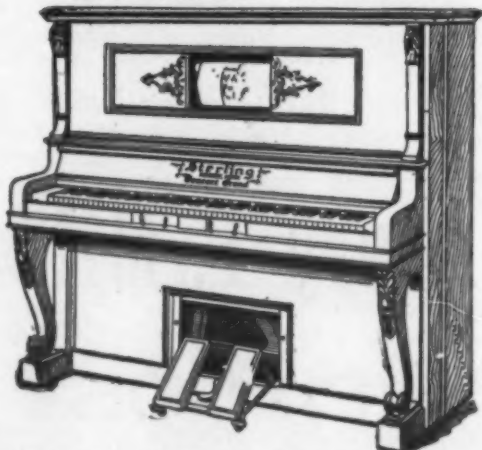
Manager L. E. Behymer has extended his immensely popular Philharmonic course to San Diego, and will give that city the privilege of hearing Mme. Gadski, Maud Powell, Herbert Witherspoon, Ignace Paderewski and Mme. Carreno, and other artists of no less fame. In this city, Mme. Emma Calvé, Jan Kubelik, the Chicago Symphony Orchestra, Damrosch Orchestra, Joseph Hofman, Fritz Kreisler, Harold Bauer, Mme. Louise Homer and other notables are likewise under the Western management of Mr. Behymer, making a most imposing array of eminent musical talent ever booked for one season on this Coast.

The Amphion Club, of San Diego, have this year invested no less than \$5,800 for musical material in their series of eight entertainments, to be given in that city, and so far takes the palm for active work in giving to their public a series of musical events seldom equalled in a town of 40,000 inhabitants. Hereafter all artists coming to the Pacific Coast will want to play San Diego under the banners of the Amphion Club. This body of musical enthusiasts numbers 186 of the leading ladies of the town, and include the social leaders, financial leaders, musical and educational leaders of the feminine portion of the city.

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